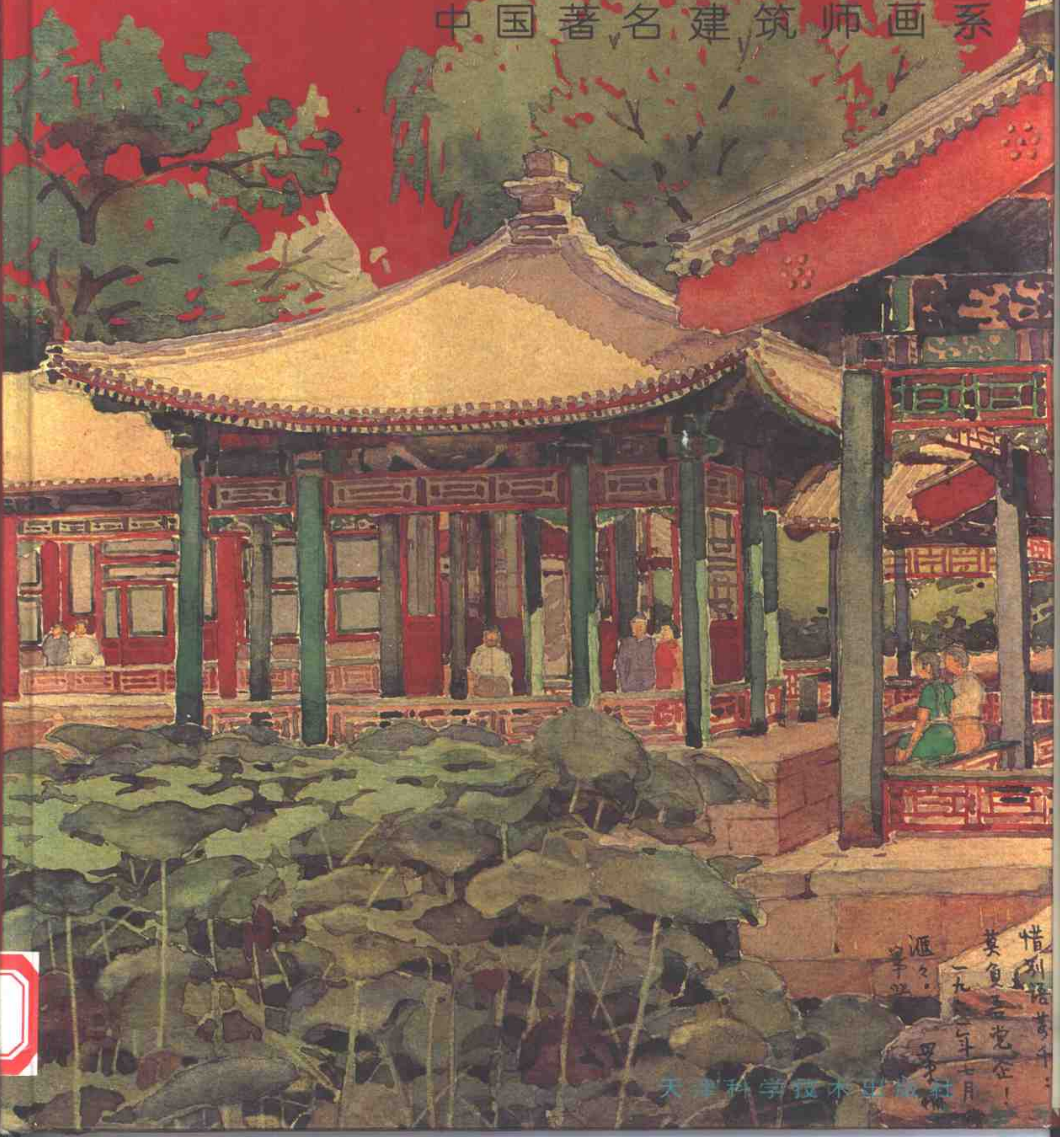
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中国著名建筑师画系



天津科学技术出版社

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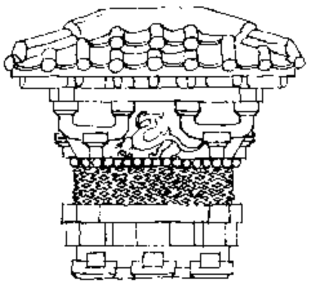
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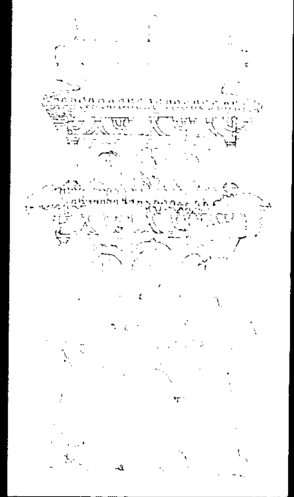


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中国现代建筑学家，建筑史学家，建筑教育家梁思成



作者简介

梁思成(1901～1972),现代建筑学家,建筑史学家,建筑教育家。广东省新会县人。1901年4月20日生于日本东京,1972年1月9日卒于北京。1923年毕业于清华学校。1924～1927年在美国宾夕法尼亚大学学习建筑,获学士和硕士学位。1927～1928年在美国哈佛大学研究院研究世界建筑史。1928年回国工作,创办东北大学建筑系并担任系主任至1931年,他是中国建筑教育的开拓者之一。1931～1946年任中国营造学社法式主任,研究中国古代建筑。1933～1946年任中央研究院历史语言研究所通讯研究员和兼任研究员。1946年创办清华大学建筑系并担任系主任直至逝世。1946年10月至1947年,任美国耶鲁大学聘问教授,联合国总部大厦设计委员会成员。在此期间,美国普林斯顿大学授予名誉文学博士学位。1948年当选为中央研究院院士。他从1949年起先后任北平都市计划委员会副主任和北京市建设委员会副主任,1953年起任中国建筑学会副理事长,1955年当选为中国科学院技术科学部学部委员。

梁思成长期研究中国古代建筑,为中国建筑史的研究做了开创性的工作。他在中国营造学社期间,首先应用近代科学的勘察、测量、制图技术和比较、分析的方法进行古建筑的调查研究,发表了《蓟县独乐寺观音阁山门考》、《宝坻县广济寺三大士殿》、《平郊建筑杂录》(与林徽因合作)、《正定古建筑调查报告》、《大同古建筑调查报告》、《记五台山佛光寺建筑》等调查研究专文十多篇。他对中国建筑古籍文献进行了整理和研究,并根据实际调查和对工匠实际经验的了解,1934年写成《清式营造则例》等著作。1931～1945年,梁思成和他在中国营造学社的同事对15个省2000多项古建筑和文物进行了调查研究,积累了大量资料。他根据这些资料,1943年写成《中国建筑史》一书,第一次对中国古建筑特征及其发展历程作出系统的论述。

梁思成从50年代起,热情宣传祖国建筑遗产,撰写《北京——都市计划的无比杰作》、《我们伟大的建筑传统与遗产》、《中国建筑的特征》等文。他十分重视吸取古建筑的精华以创造具有民族特征的新建筑,写有《中国建筑与中国建筑师》、《建筑创作的几个重要问题》、《进一步探讨建筑中美学问题》等文。他是"人民英雄纪念碑"等重要建筑的设计领导人之一。1963年为纪念唐代高僧鉴真东渡日本1200周年,他作了扬州鉴真纪念堂方案设计。在此期间,他继续从事研究工作,著有《营造法式注释》等专著。

梁思成的著作已编成《梁思成文集》四集出版(1982～1986)。他的专著 A Pictorial History of Chinese Architecture(《图像中国建筑史》)于1984年在美国出版。

前　言

1956年我在资料室的书堆中，发现了两本厚厚的英文笔记，有些是书写的，但大部分则是打印的，每隔两三页还有一张精美的小钢笔画。这些画总数约有二三百张。凭着这些画我看出这是学习西方建筑史的笔记。我再仔细翻阅发现笔记中除了记录老师对各个建筑讲授的内容外，还从书刊上摘录了名家学者们对这些建筑的评论介绍。这是谁的笔记?对一门课竟下这么大的功夫?我再细看那些精美的小钢笔画，发现有一小部分的画上有一个①字，还有一个印章，外圈写着 School of Architecture(建筑学院)，中心写着 University of Pennsylvania(宾夕法尼亚大学)。我恍然大悟，对！这是梁思成先生当年的笔记本。想起他讲授西方建筑史时，所以能谈笑风生、引人入胜，并以他渊博的学识谈古论今、中西对比，正是他几十年来严谨治学的结果。

为了证实这笔记本的主人，我找到梁先生向他出示了这两本笔记。"对，这是我的笔记，不过我早就把它送给教研组了，现在你既然管资料室，那就归你了。"梁先生说。我又问他为什么有的图上有个①字，还有印章，而有的图上什么也没有。他说①是分数，美国也是五分制，但最高分是①，最低分是⑤，和我们正相反。有印章的表示教师阅过，是教师指定的作业，没有章的是自己主动画的，我听了非常钦佩梁先生的学习精神，因而临走时竟傻头傻脑地说了句"您真了不起！"梁先生笑了，说："没什么，这只是笨人下的功夫。"

50年代还没有复印机，连照相也是很昂贵的，更不要想出版了。为了让学生能看到这些优秀的作品，于是我选了部分小钢笔画放在镜框中展出，吸引了全系的师生来观摩。

去年天津科学技术出版社建议将这些画稿出版，以供建筑学专业的学生们参考，我也就欣然同意了。这些画的数量虽多但在内容和表现技法上却基本雷同，而且这些画都是他学生时代的作品，似乎不宜过多的选入。可是梁思成的画稿多毁于十年动乱，保留下来的不多。我与楼庆西、单德启两位教授商讨，认为梁先生在用图形表达建筑方面有着极深的造诣，应让更多的人看到它，知道它。汪坦教授在《迎接新阶段的中国近代史研究》一文中增说："一般建筑史往往把图表当作附件看待——附图、附表，这是十分令人遗憾的。因为建筑主要是通过形象与人交往。著名的挪威建筑理论家C.诺伯格－舒尔茨在《居住的概念》中说'建筑语言'包括'形态学的'、'拓扑学的'和'类型学的'三方面要素都是解释形象的属性。……我国举世闻名的建筑史专家梁思成先生的《图像中国建筑史》是真正做到了以图和照片为体系的、形象鲜明的建筑历史著作。"因而本书也选用了《图像中国建筑史》一书和其他一些著作中的插图。

这本书虽然是供建筑学专业的学生参考的，但是我希望更多的年轻朋友们学习前人"笨人下笨功夫"的精神。

林洙

严谨　守拙　简练

——有感于梁思成先生的建筑画

吴良镛

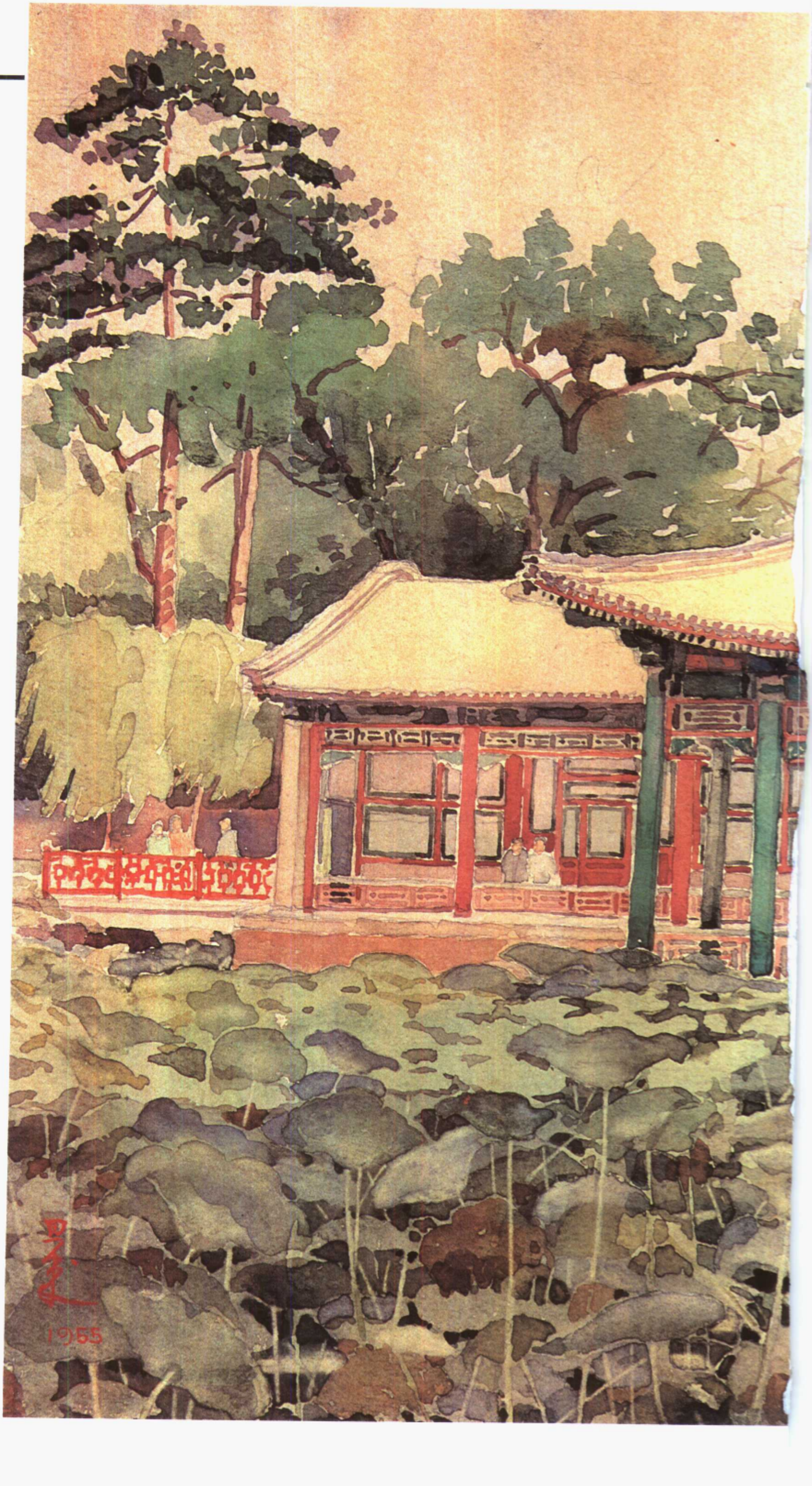
严谨　不苟且，这是建筑画的第一要义。因为建筑画的目的，就是要将所刻画的对象很好地表达出来，这既反映了作者对对象的理解，也是建筑学生观察与表达对象时对眼和手的训练。即使是草图，潦潦数笔，也应力求作到大致不差。记得四十多年前，我初当梁先生助手时，帮他画佛光寺的插图，画到檐下斗拱，我随便勾了几笔，梁先生看了笑着对我说“把你考着了”，为我动手改图，略加改画，立见精神，形象准确，使我惊叹不已，至今久久不忘。我们有些同学很有才华，性格奔放，前途无量，虽如此，作为初学，我想还要严格要求为好。

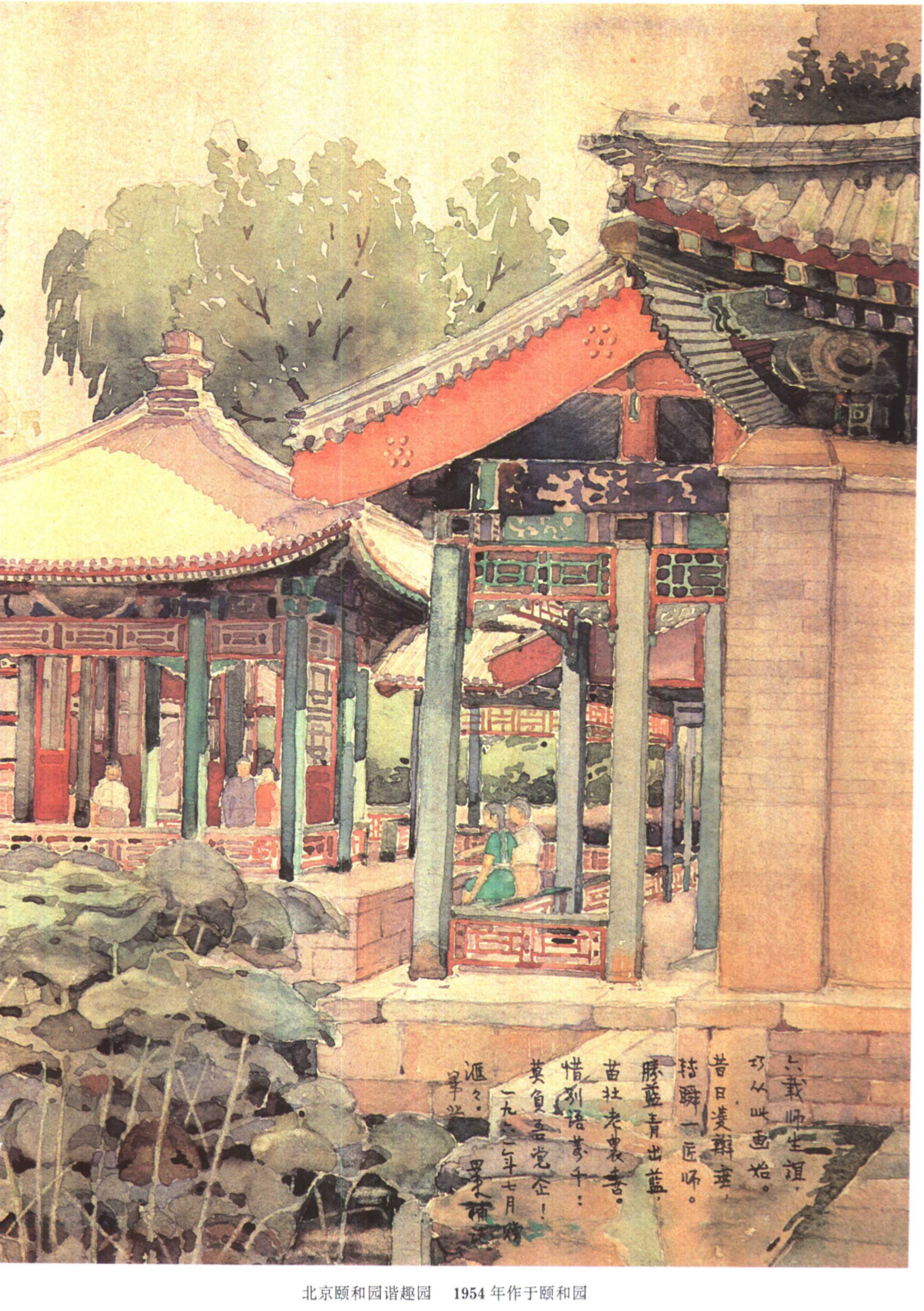
守拙　我已几次谈过梁先生一贯主张“下笨功夫”。这虽是梁治学的自谦语，这些插图笔记，确是他“下笨功夫”的注释。我教了几十年的书，看到有些学生对建筑画一直不人门(这里指未培养起兴趣，也未养成良好的工作习惯)，更不肯下功夫。在校时未学好，毕业后日久也只能动口不动手了。当然自己还有各种借口聊以自慰，这是很可惜的。我认为作为大学要求的走手画基础，是人人皆能达到的，问题不在天赋，而在于未能入门和坚持，对此，教师有责任，学生自己也有责任。

简练　古人云“简练以为揣摩”，这既是学习过程的、也是可以达到的境界。梁的画(指成熟后的作品)和他的字和散文一样，简练而达意，别有一种韵味，记得林徽因先生向我示过他的游欧速写，和后来的测绘笔记，极苍劲有力，可谓已进人艺境。可惜这些都散失了。

梁作建筑画，从未离开他原来的目的，即作为工具来看待，他有机会就动手。1944年在重庆举办第二届全国美展，中国营造学社展览了中国建筑史图组，当时营造学社同仁都参加画图。梁当时正犯背病，身戴铁马甲，也不例外。后来作演讲，写文章，从未丢掉走手画，这样自然熟能生巧。梁从不放弃对人工或天然艺术品的片刻欣赏，这也是促成他的绘画后来进入艺境的关键。文艺园地是上苍赋予我们每一个建筑师，每一个人的“世袭领地”。可是我们有人并没有珍惜和尽情地享受、领略它。

前人的成就和他们的道路，都是我们的精神财富，对我们时有启发。这里，我还想说明，并非人作古了，才去追思，号召人们向他学习，当然，这也是必要的。其实，我们左右具有建筑画的修养的建筑师，无论青年、中年和老年，大有人在，各有千秋。古人云“三人行必有我师”，此语不虚，关键在立志于学，放开慧眼，虚心求教，则总有裨益，对建筑画如此，一切学科，莫不例外。

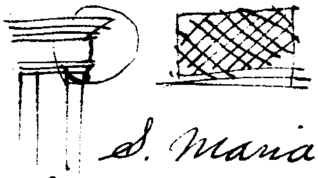

1955



北京颐和园谐趣园　**1954** 年作于颐和园

Palazzo Rucellai

In Florence Alberti designed the Rucellai Palace. It is important because it is the building where superposed orders were used in the forms of pilasters decorating [illegible] the facade. The entablature is so designed that it serves as either an entablature or cornice. The projections here are all slight. Pilasters project 1/4 of the diameter. Doors are square. In this

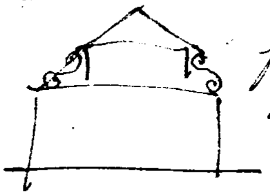


design the feeling of defense disappeared. Alberti designed

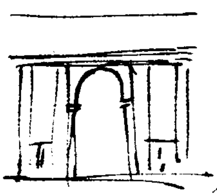
S. Maria novella facade

S. Maria Novella facade for Rucellai. There were a number of tombs built in the walls. Church of S. Andrea was entirely

S. Andrea



free for Alberti to design. It is a latin cross with a dome at the crossing and barrel vaults at the arms. There are no side aisles. Column



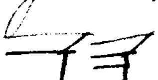
were placed at large and small spacing.

Rossellino

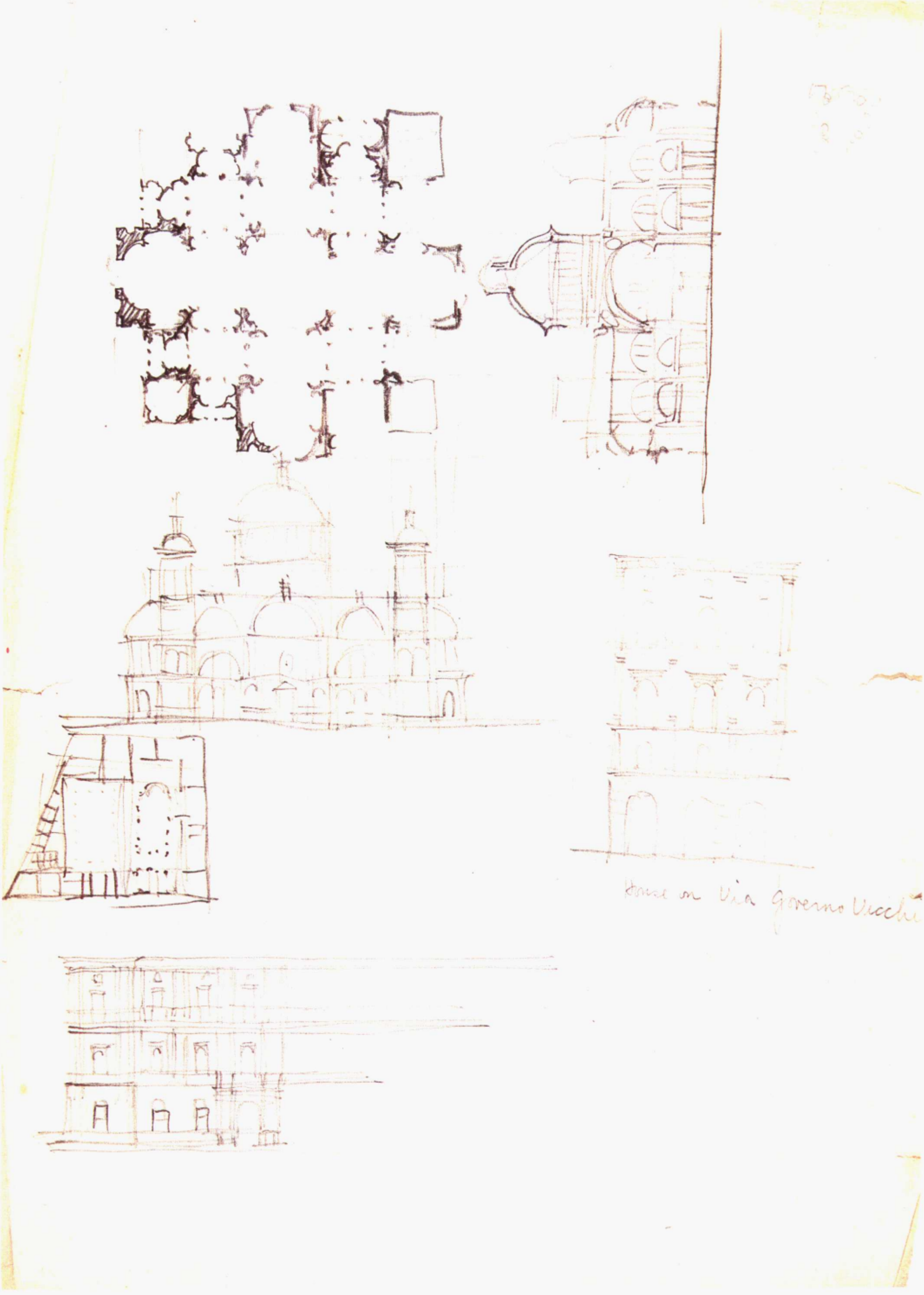
Rosselino (1409-1464) was associated with Alberti. They went to Rome on the invitation of St Nicholas. They worked on St. Peter's. At Siena Rosselino built

Pallazzo Piccolomini

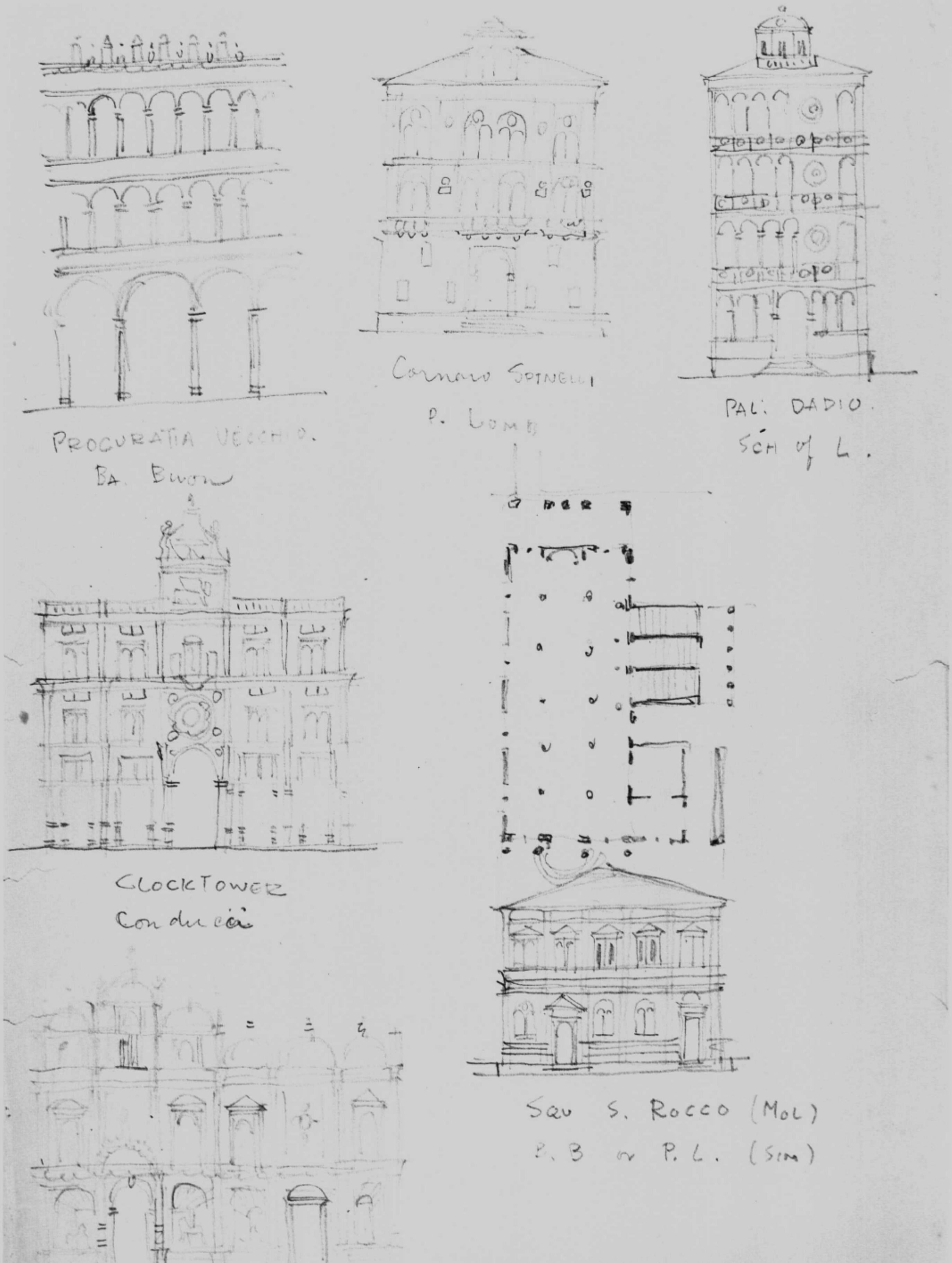
the Pallazzo Piccolomini. He was inspired by the Riccardi Palace. (Aeneas Silvius).



Pope Pius the II. was the patron. He employed Rosselino to build a church, a palace and a town hall. The palace is isolated and built around a court.



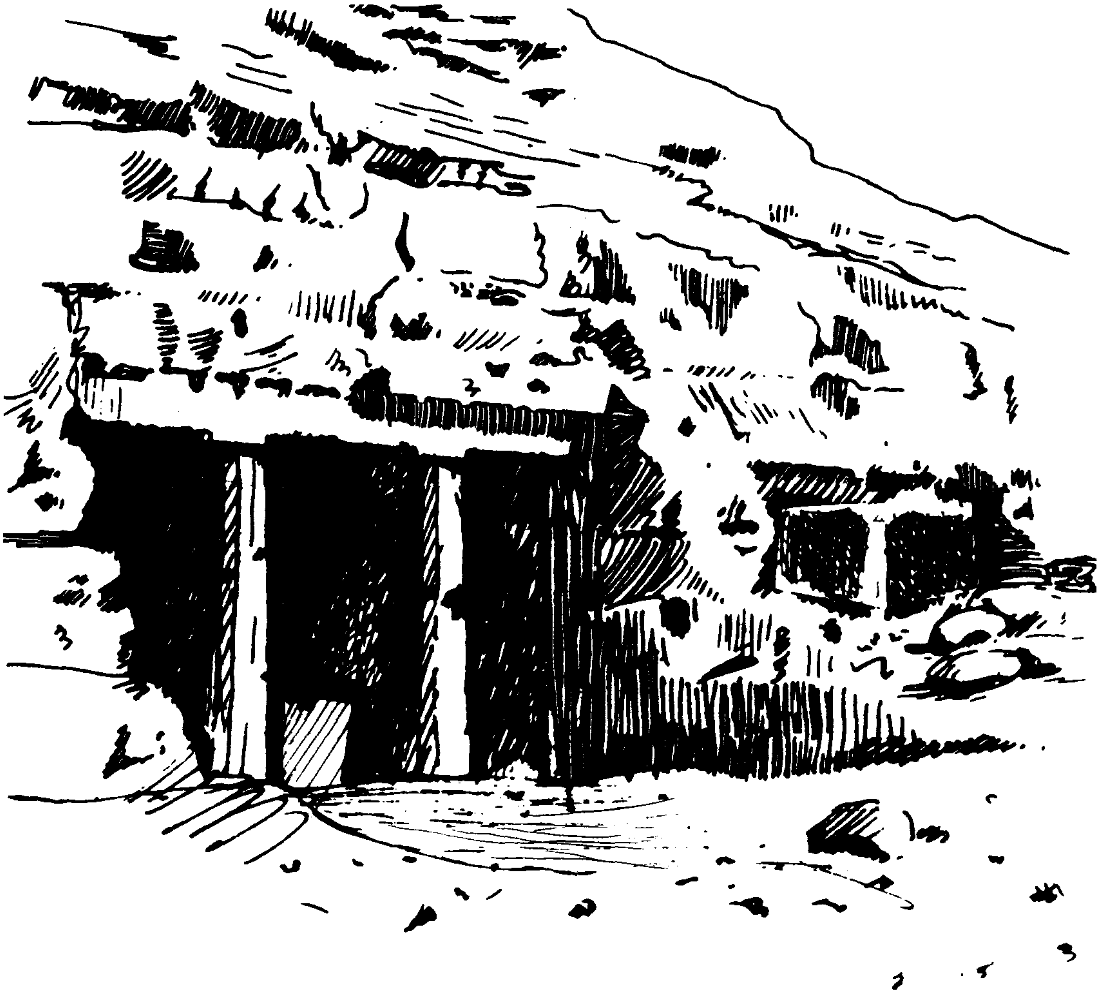
学习笔记之二　1925 年于美国宾夕法尼亚大学



学习笔记之三　1925年于美国宾夕法尼亚大学



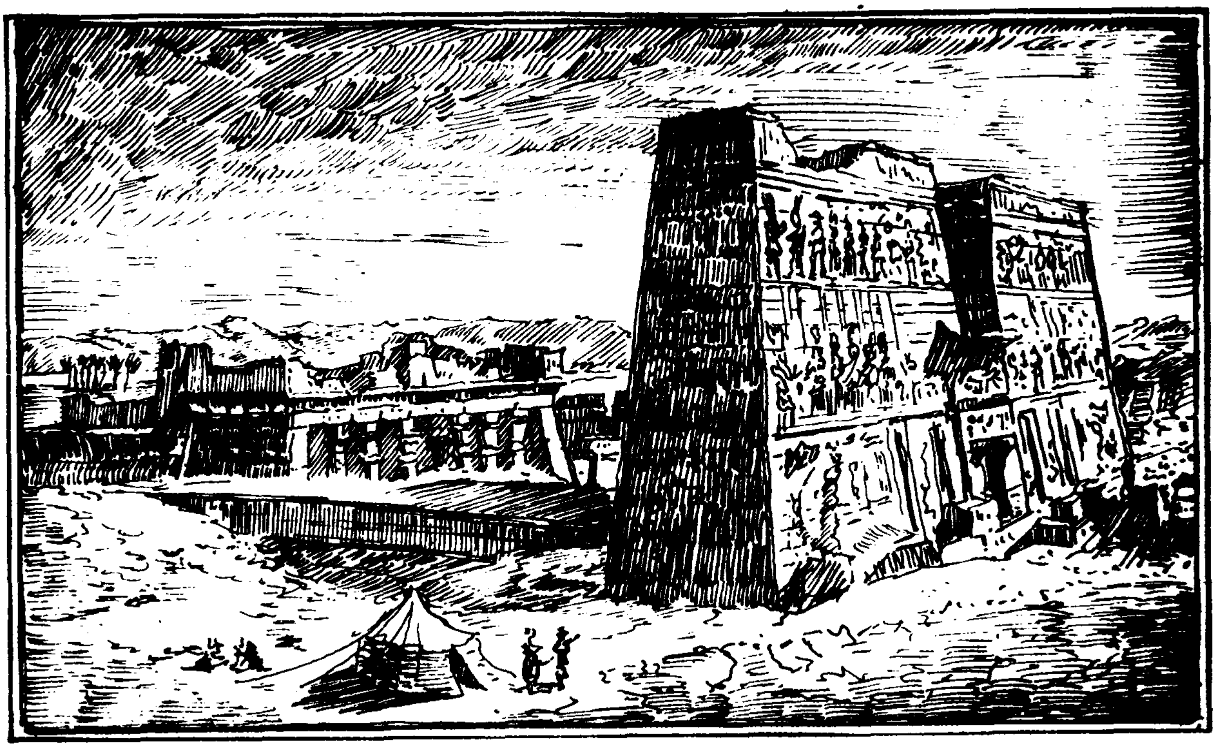
罗马古建筑，1927 年作于罗马



TOMB AT BENI-HASAN, EGYPT
IllUSRATING ROCK-CUTS AS THE
RESULT OF THE NARROW LAND
IN THE NILE VALLEY.

— FLECTCHER: A HISTORY OF
ARCHITECTURE

在贝尼哈桑的陵墓，埃及尼罗河谷狭地之石窟



VIEW OF TEMPLE AT EDFU

FROM "HISTORY OF ARCHITECTURE"
—FURGUSSON, VOL I.

ILLUSTRATION OF THE FINAL DEVELOPMENT OF COMPOSITION OF MASSES.

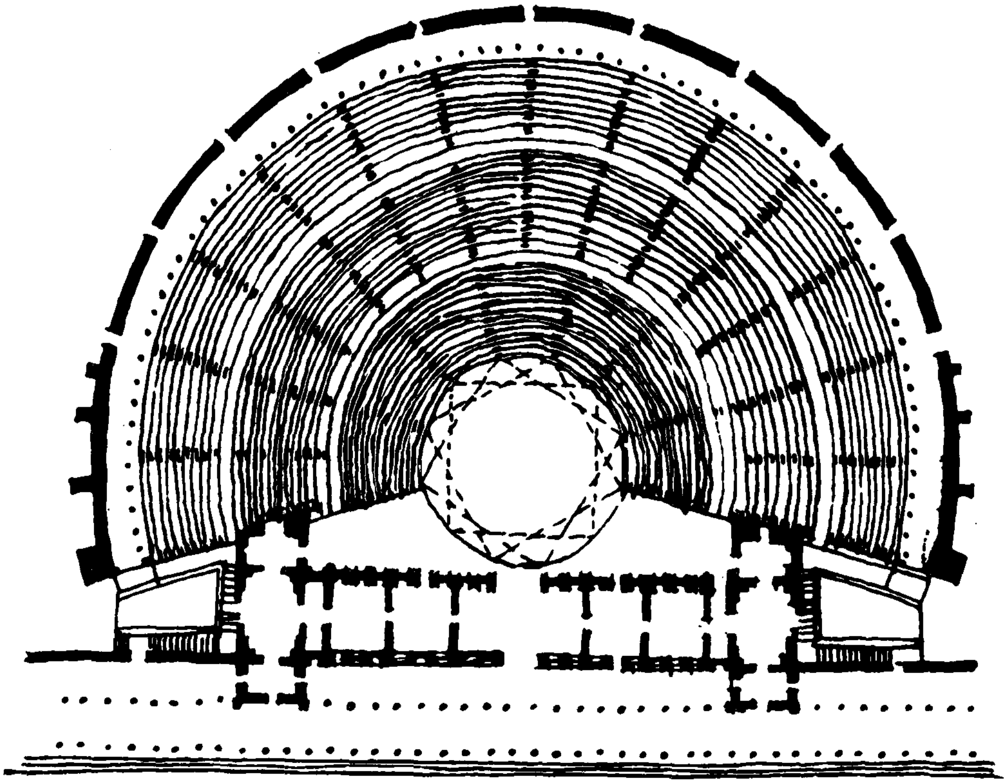
埃得富神庙外观



TEMPE AT PHILÆ

ENTRANCE COURT SHOWING PYLONS.

费拉的神庙

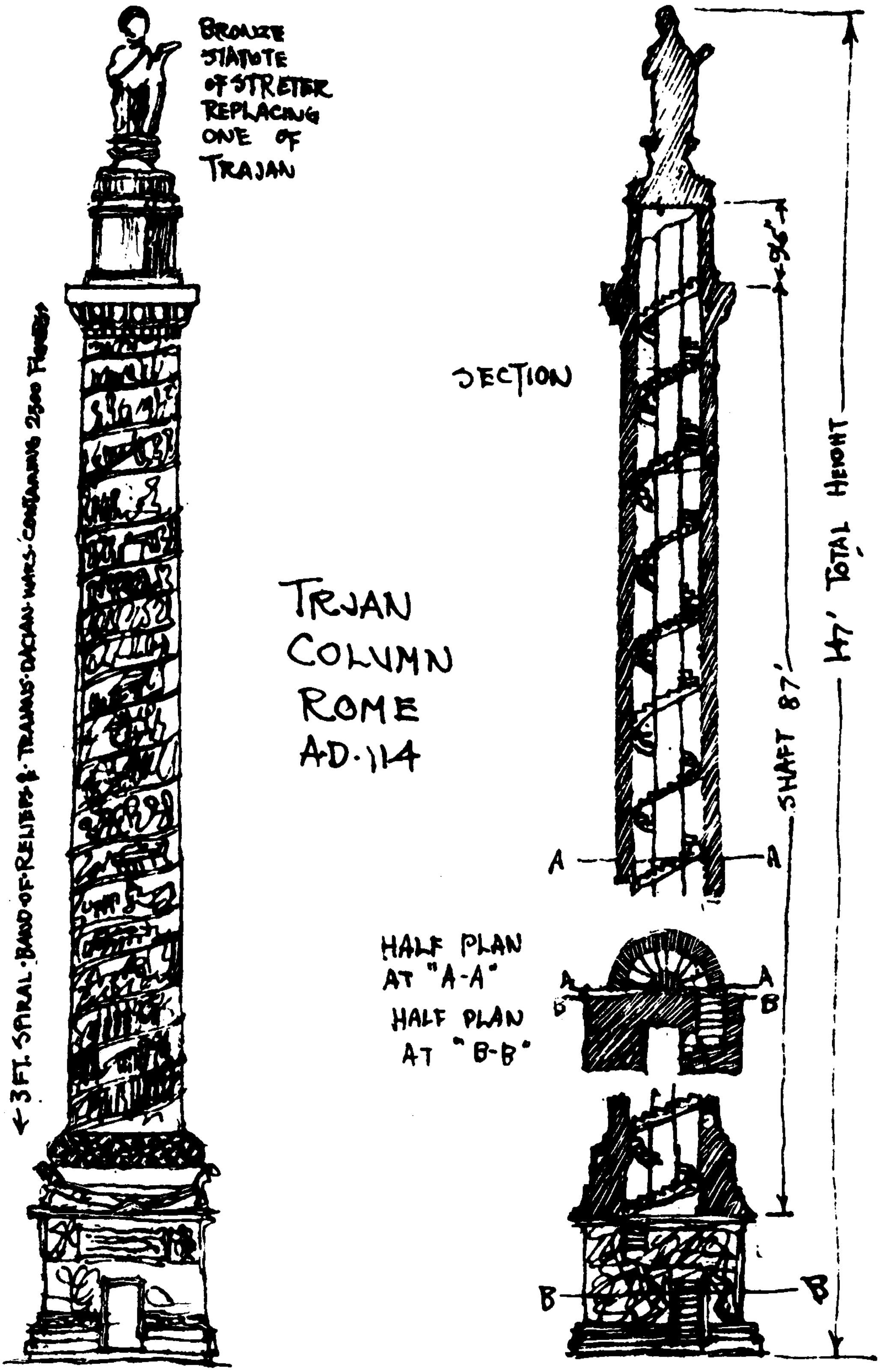


GREEK THEATRE

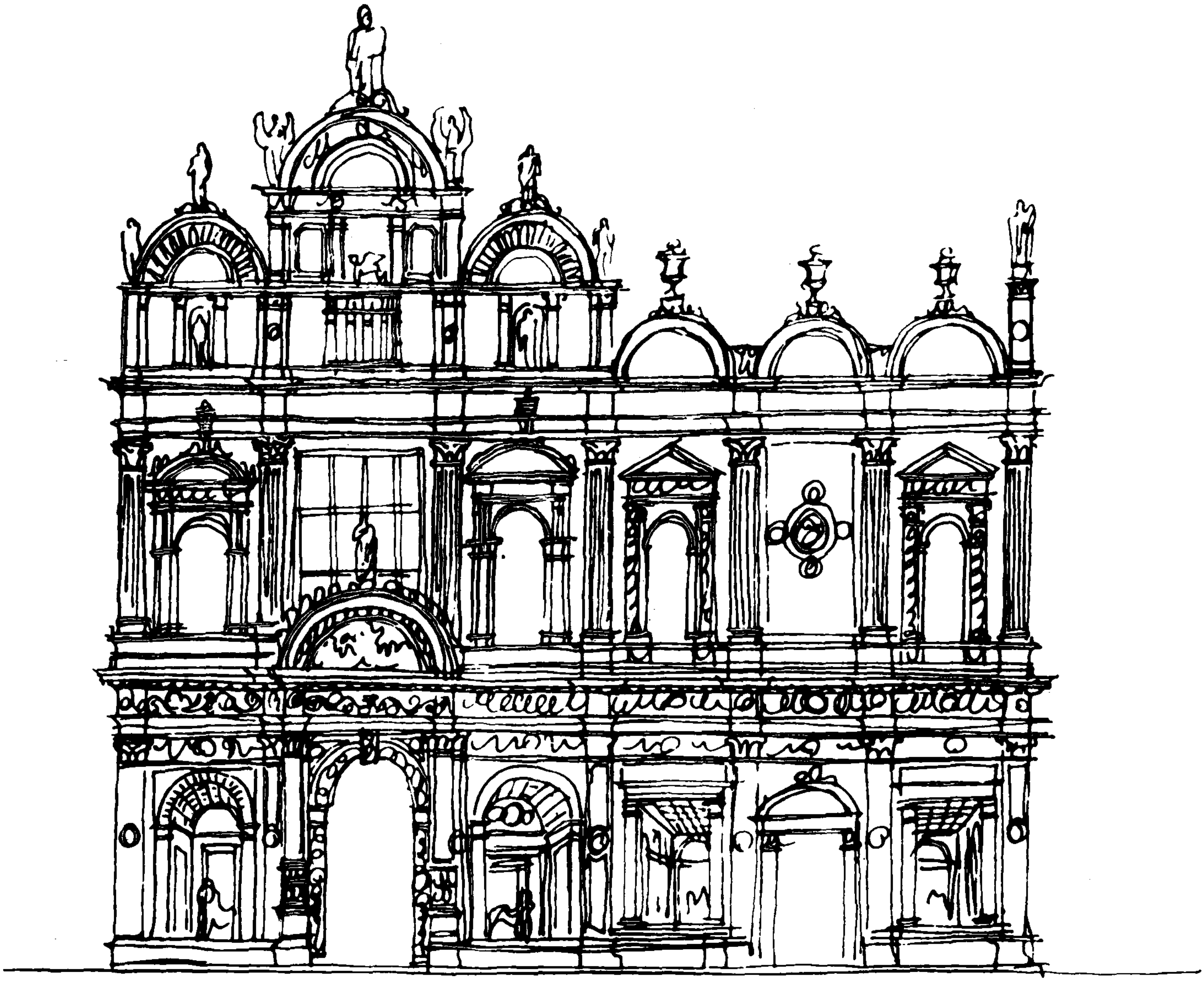
AFTER COCKERELL

SHOWING SETTING OUT AND CONSTRVCTION OF A TYPICAL THEATRE VPON THE AVTHORITY OF VITRVVIOVS, POLLVX, AND OTHERS. THE ORCHESTRA OR DANCING PLACE WAS OCCVPIED BY THE CHOROVS AND DANCERS ONLY. THE INSIDE BOVNDARY OF THE SEATING FORMED ABOVT TWO-THIRD OF A CIRCLE. THE STAGE OR SKÉNÉ FORMED DRESSING ROOMS FOR THE ACTORS, AND WAS RAISED CONSIDERABLY ABOVE THE ORCHESTRA.

希腊剧场



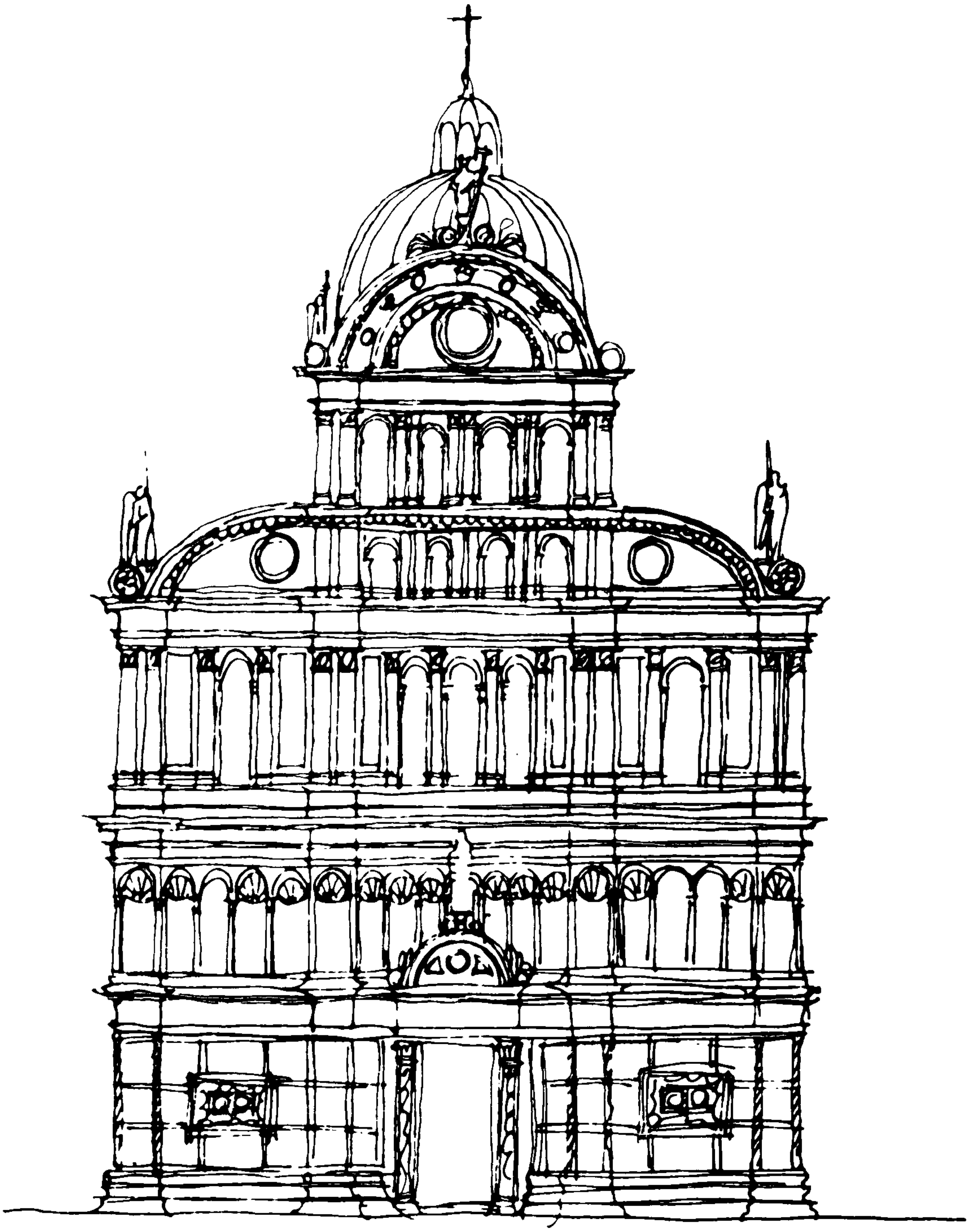
图拉真纪功柱　罗马，公元 114 年



SCUOLA DI S. MARCO.
VENICE

-(CICOGNARA)-

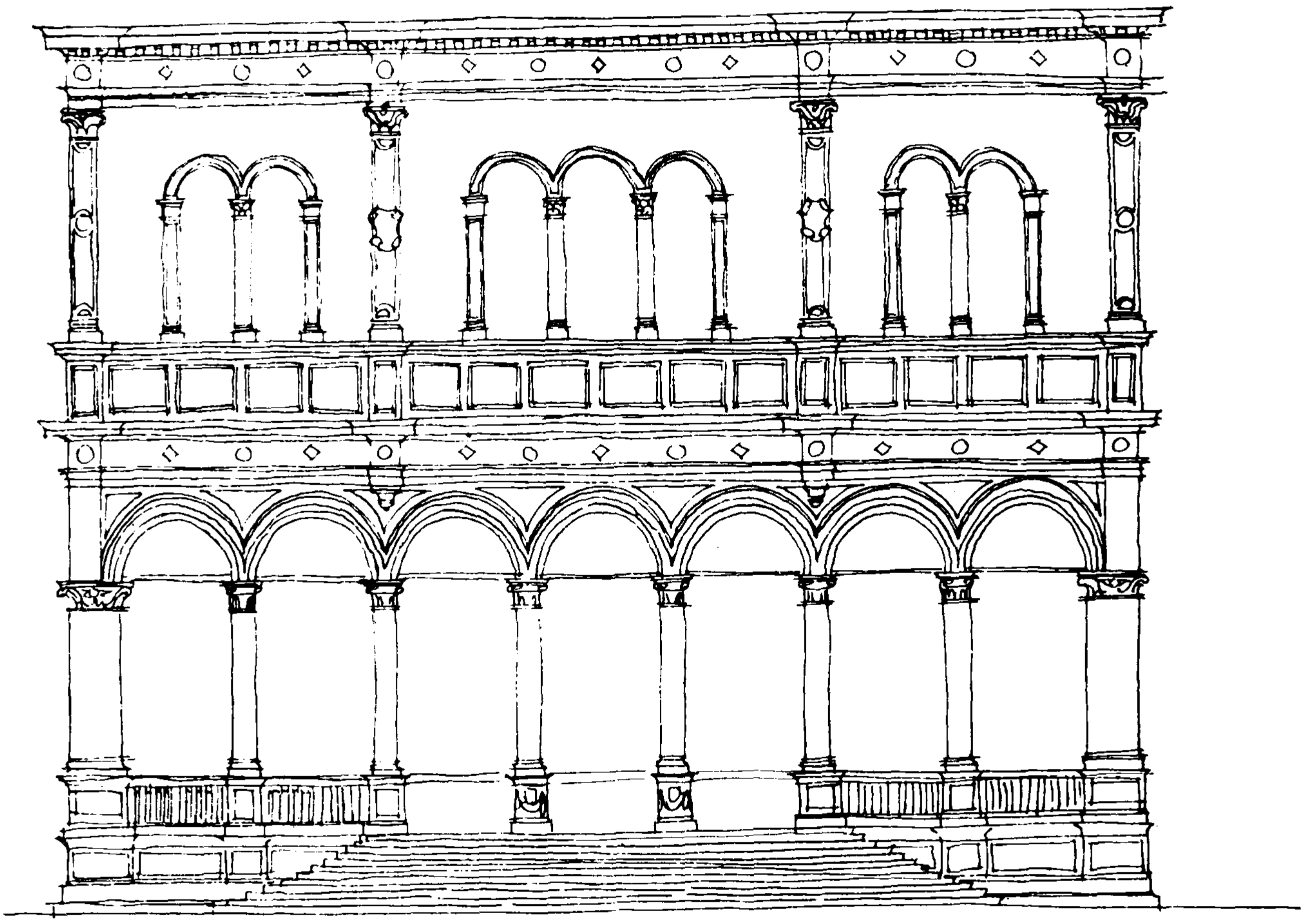
圣马可学校，威尼斯



S. ZACCARIA.
VENICE

-(CICOGNARA)-

圣扎卡利亚,威尼斯

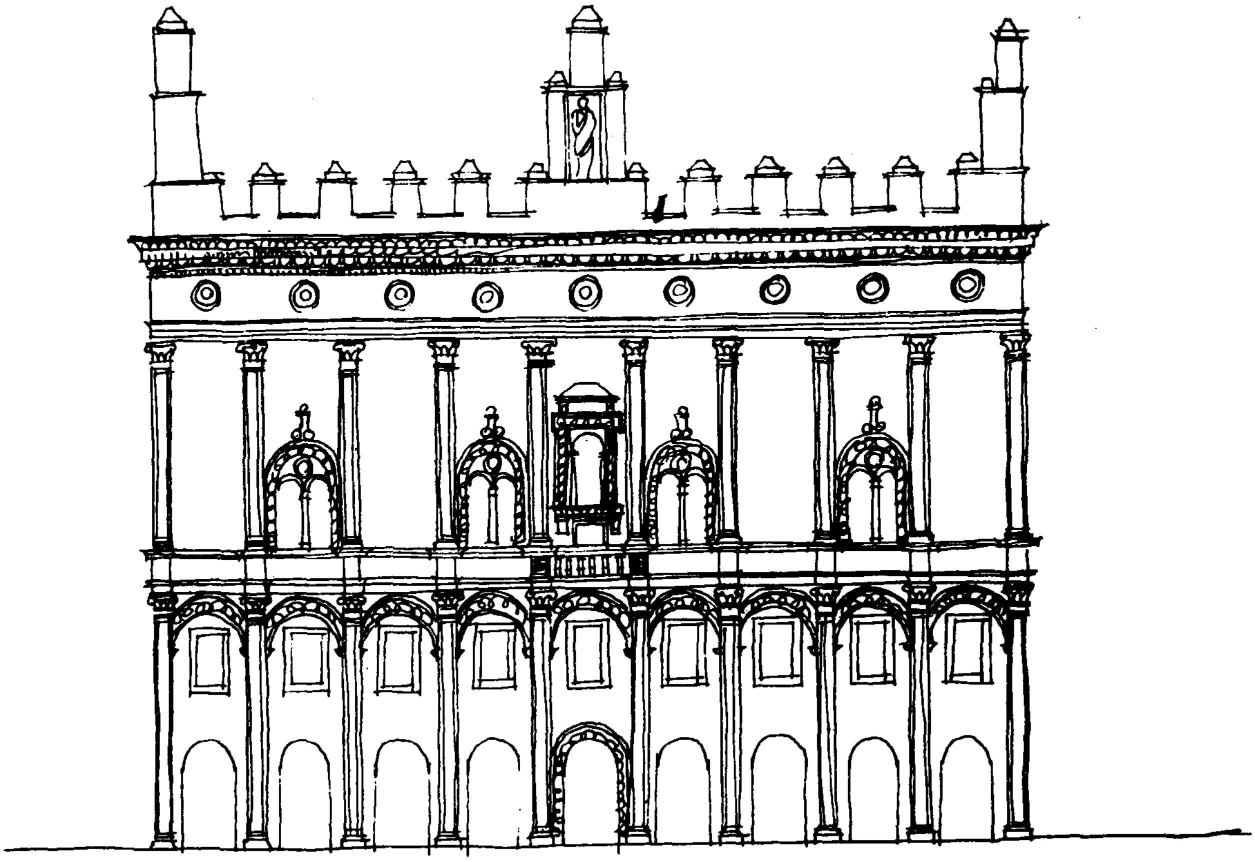


LOGGIA DEL CONSIGLIO

PADUA

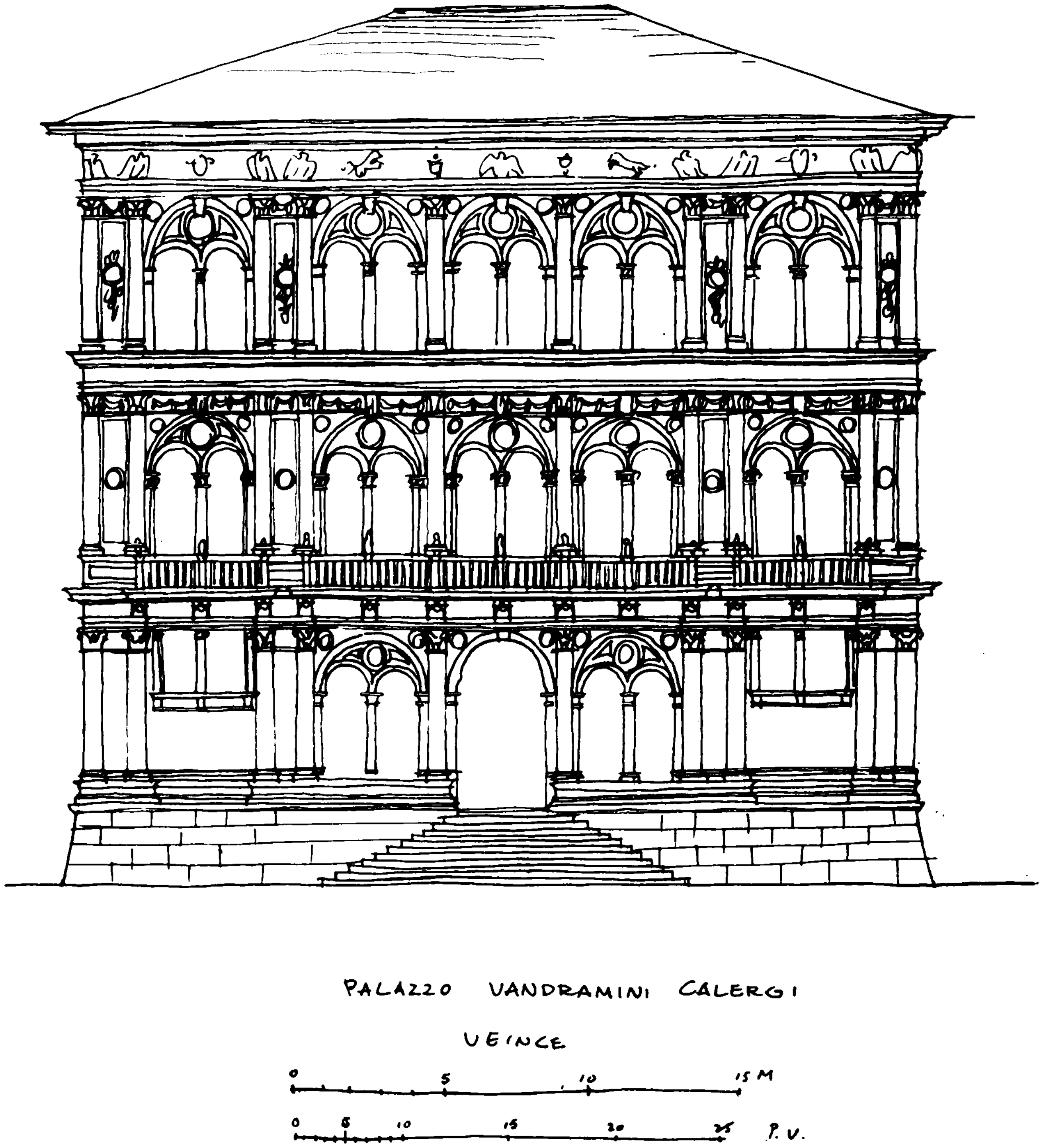
— (HAUPT) —

科西里奥的敞廊，巴德瓦

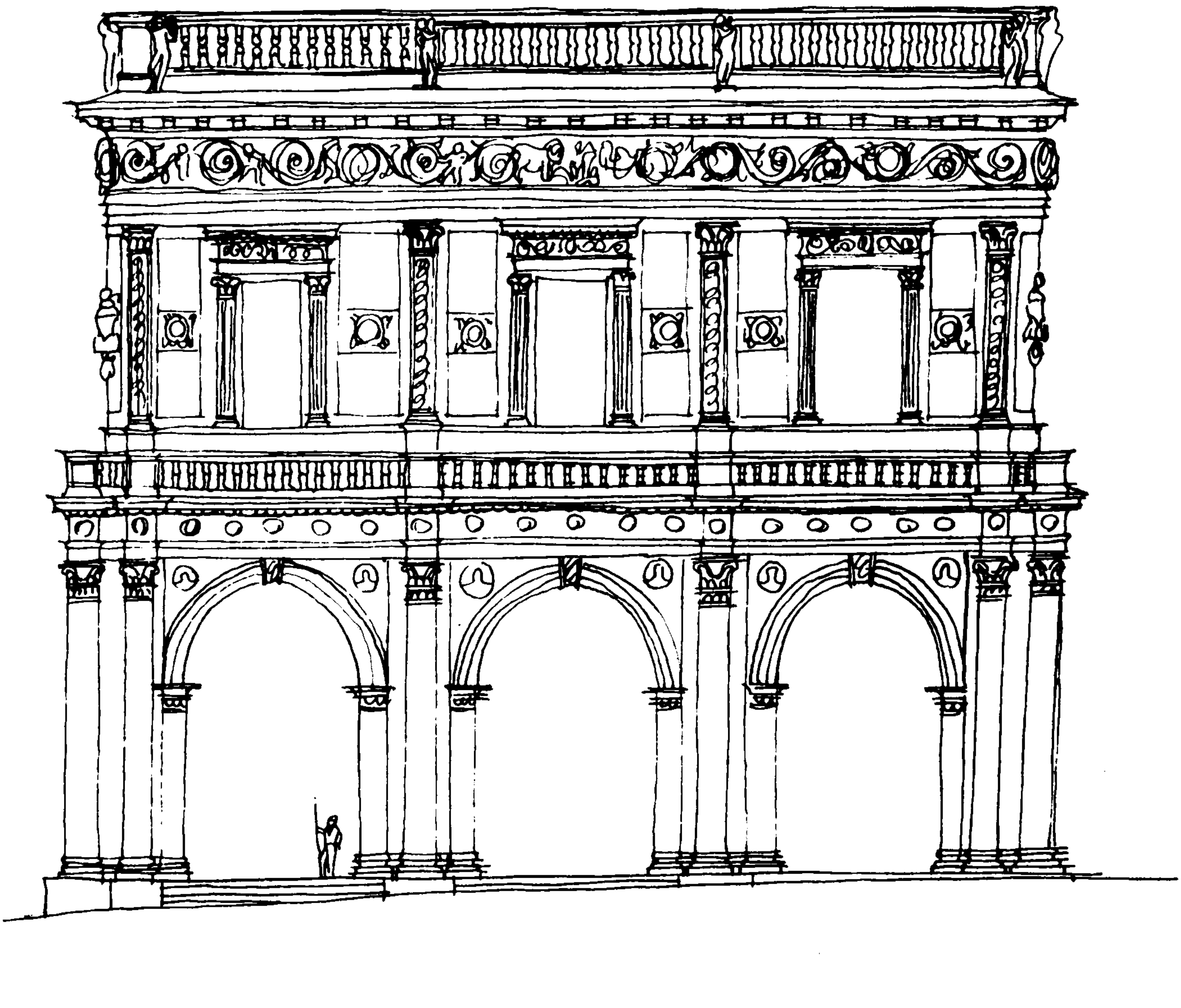


PALAZO DELL' ARTE DEGLI
STRAZZAROLI

BOLOGNA.



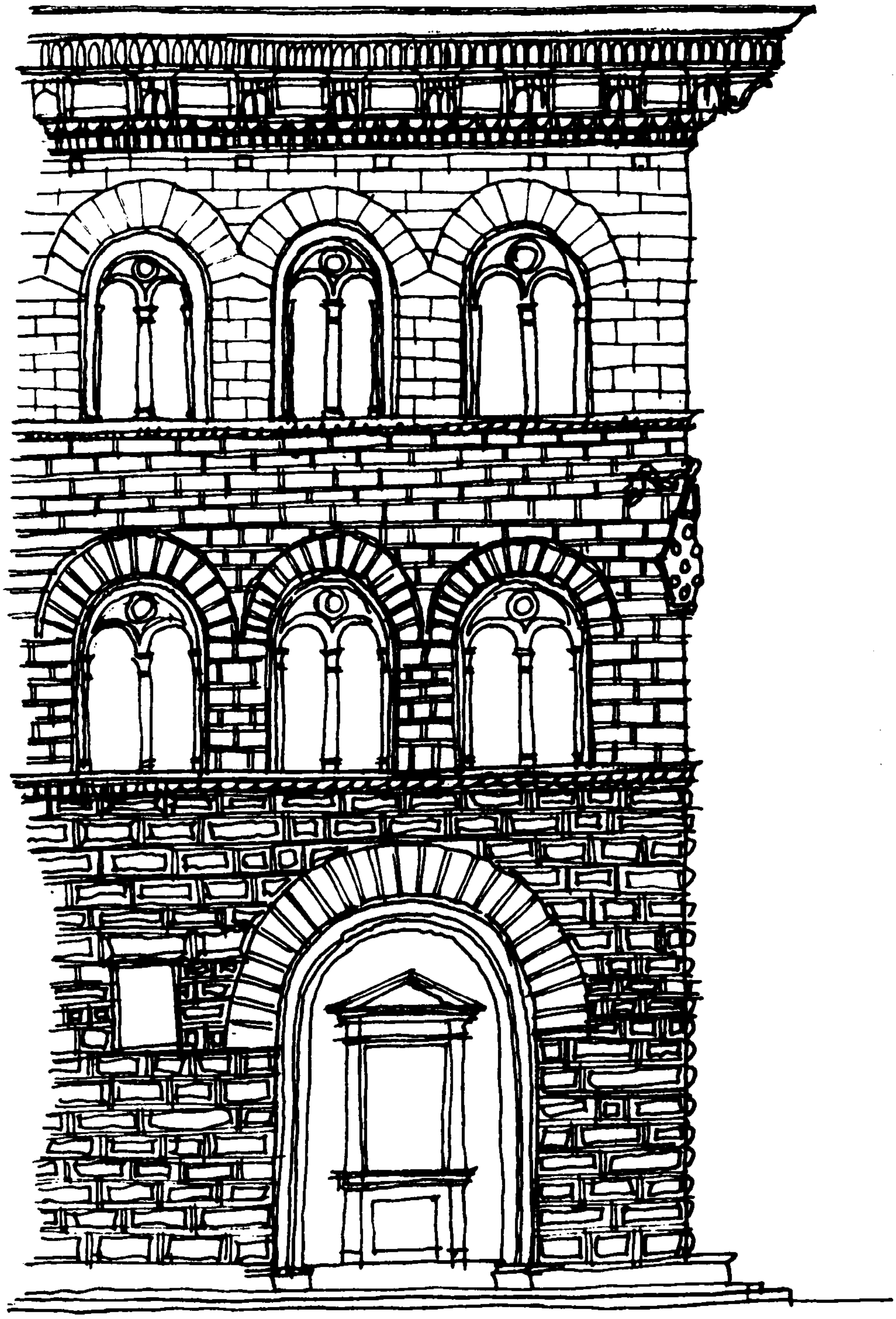
文德拉米尼府邸，威尼斯



PALAZZO COMMULE

BRESCIA.

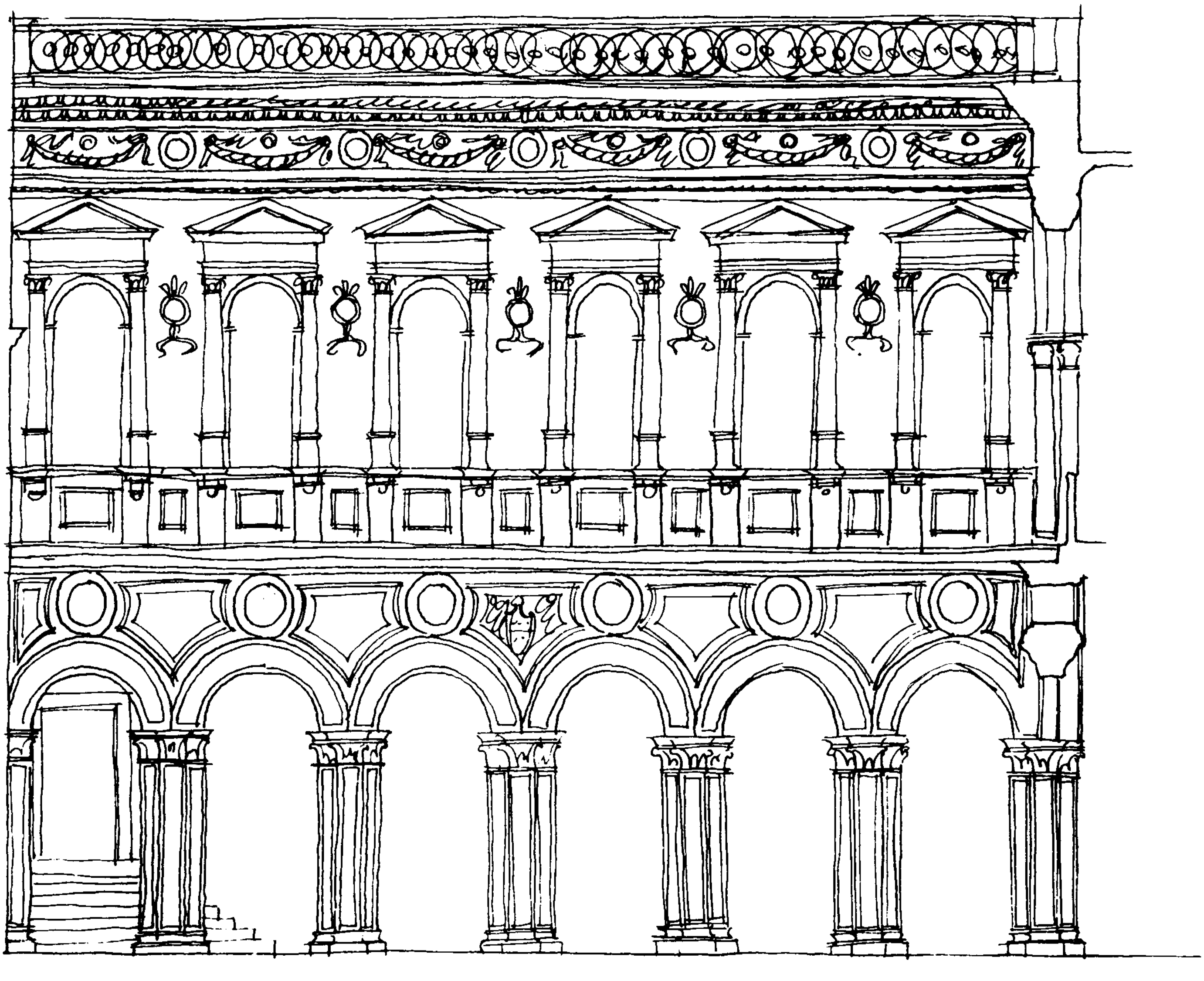
科姆勒府邸，希雷西亚



PALAZZO RICCARDI

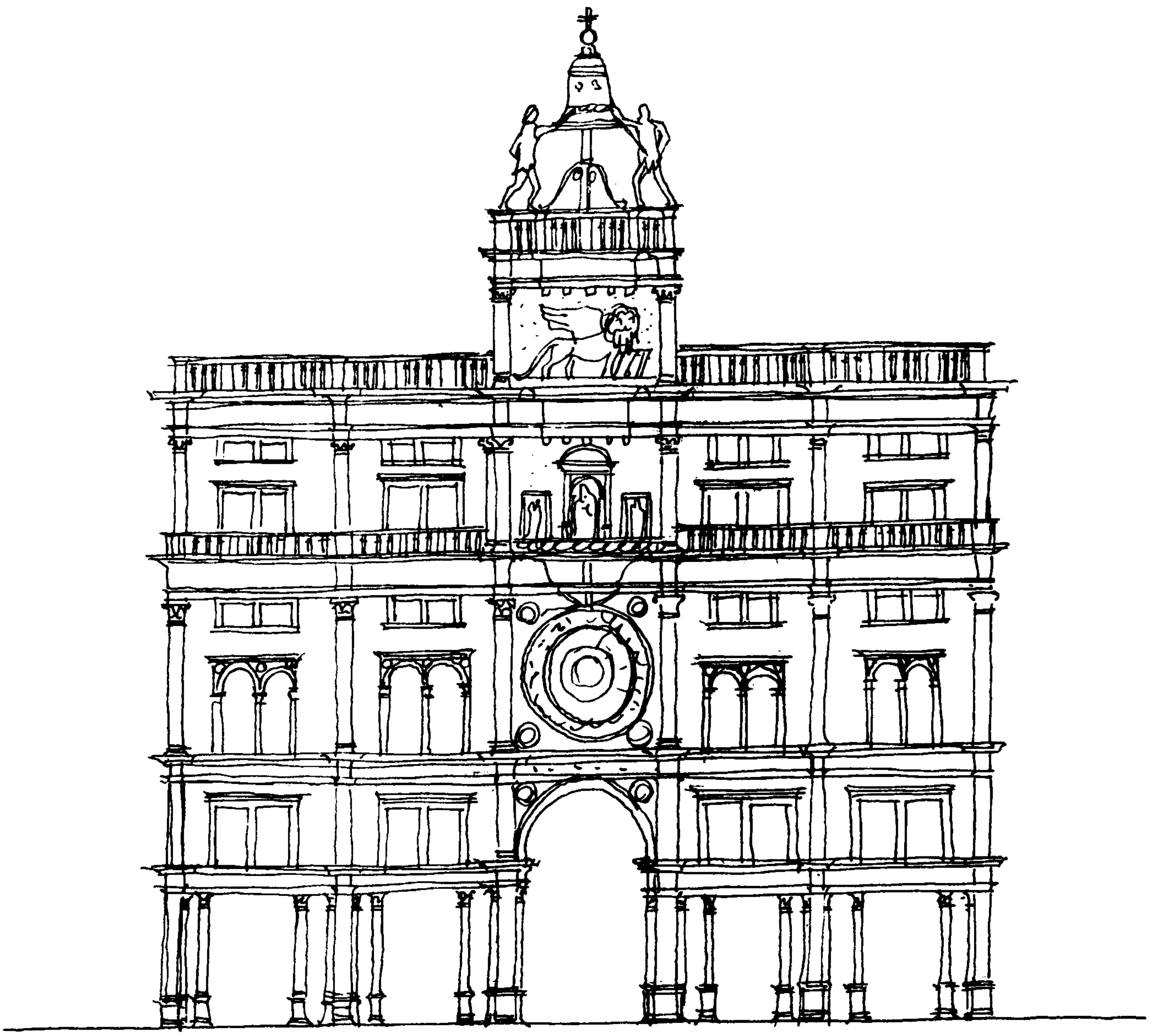
(GROMORT)

吕卡蒂府邸



SMALL FACADE
COURT OF DOGES PALACE, VENICE.

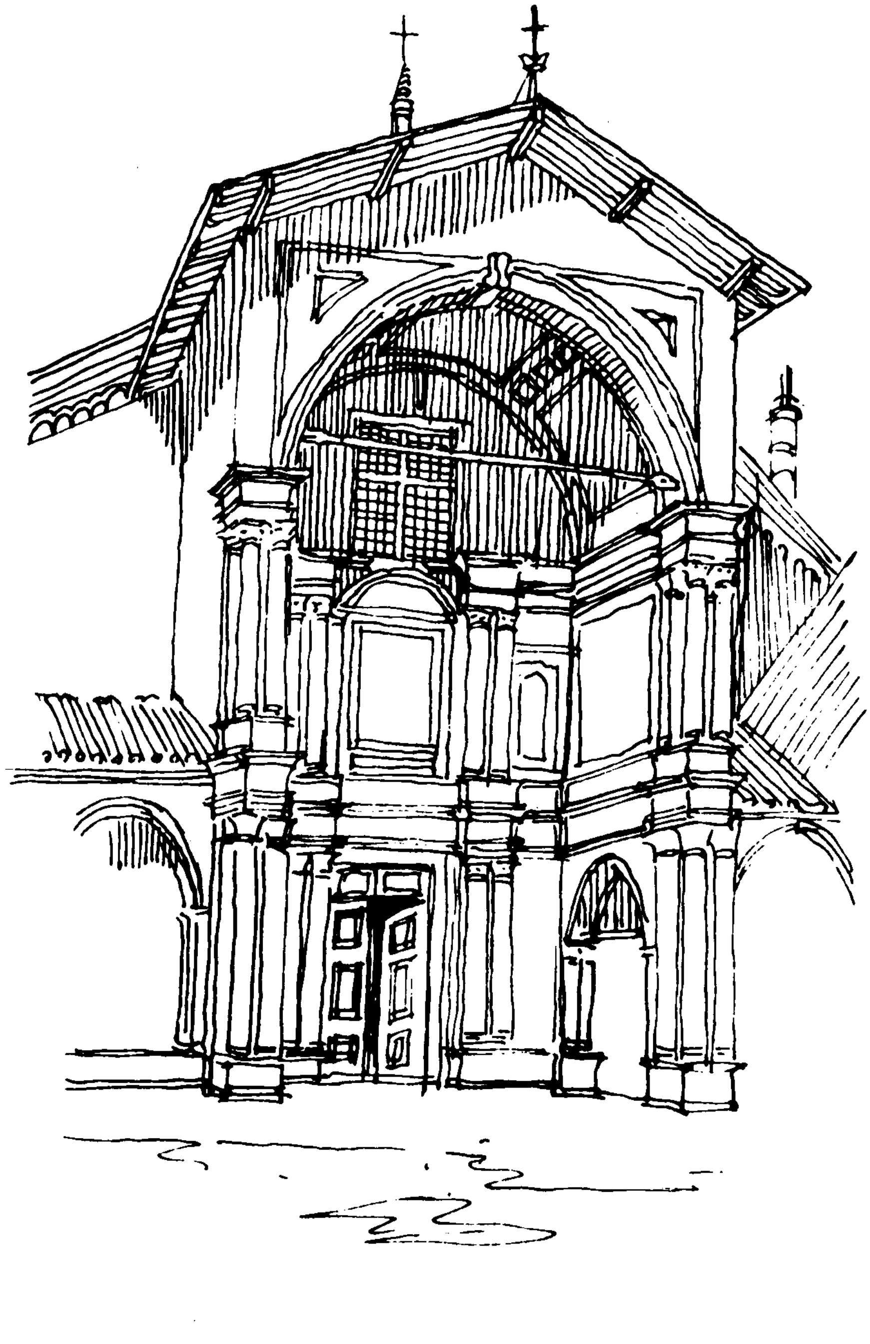
多吉斯府邸庭院，威尼斯



THE CLOCK TOWER

VENICE

钟塔，威尼斯

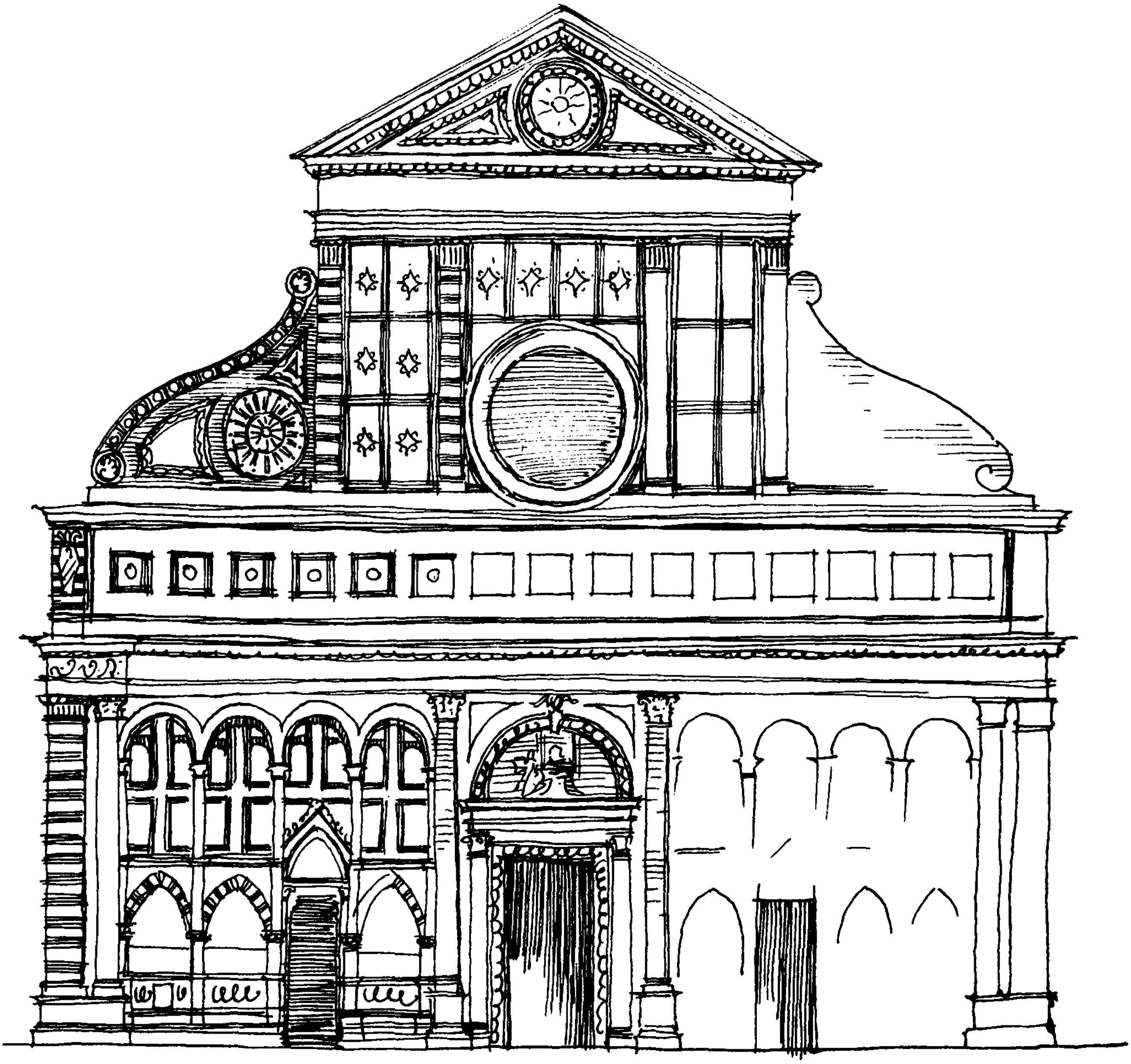


CHURCH AT ABBIATEGRASSO

ENTRANCE PORCH

- (SIMPSON) -

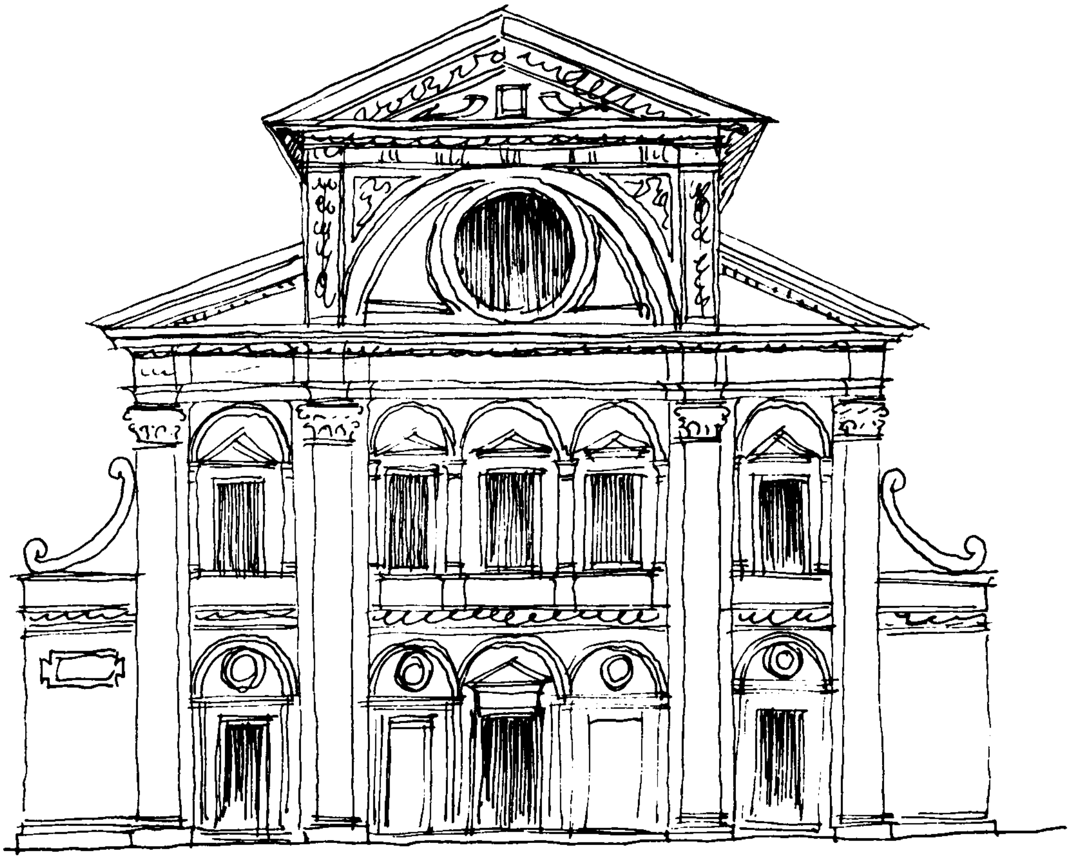
阿比亚蒂格拉索的教堂入口门廊



SA. MARIA NOVELLA.

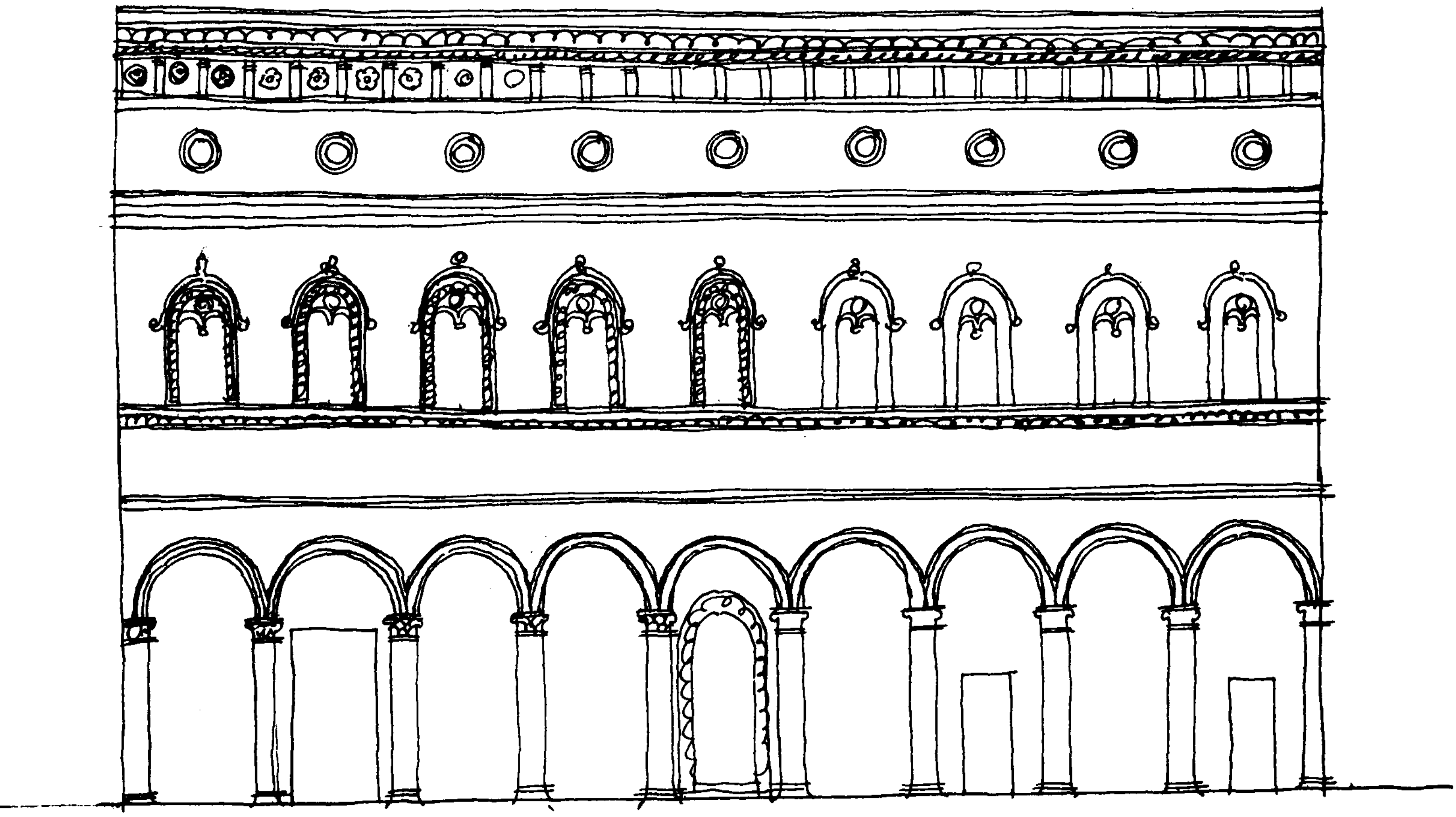
FLORENCE.

新圣玛利亚教堂，佛罗伦斯



BRAMANTE'S DESIGN FOR
THE S. SATIRO, FACADE
—(IN LOUVRE MUSEUM)—

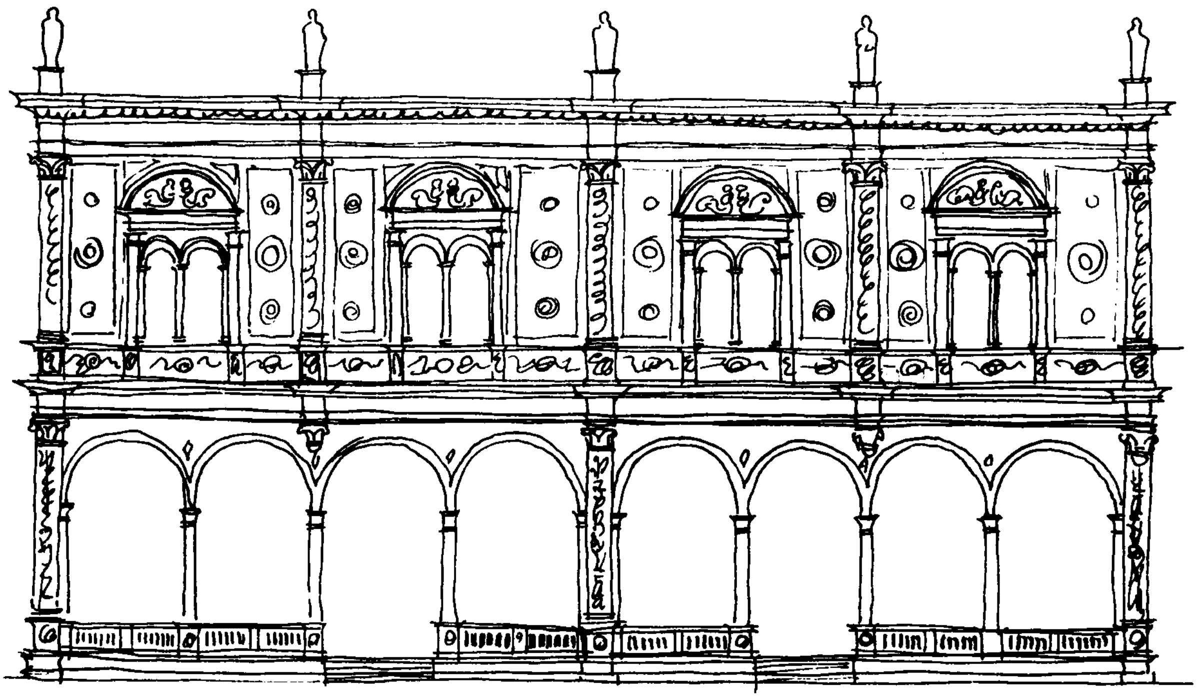
勃拉芒特为圣萨蒂罗教堂设计的立面



PALAZZO PALLAVICINI.

BOLOGNA.

帕拉维齐尼府邸,波伦亚



PALAZZO DEL CONSIGLIO
VERONA.
—(REYMOND)—

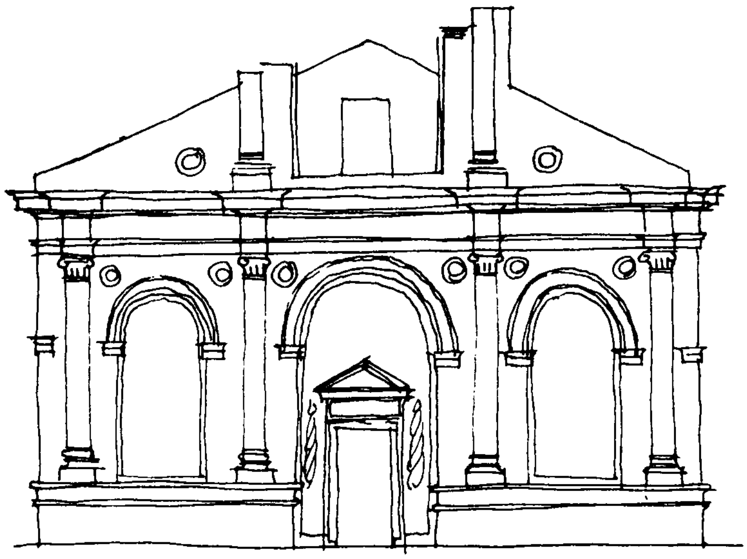
康西里奥府邸，维罗纳



FACADE

AFTEER THE MEDAL BY de'PASTI

(~~VENTURI~~) (MUNTZ)



FACADE

S. FRANCESCO AT RIMINI

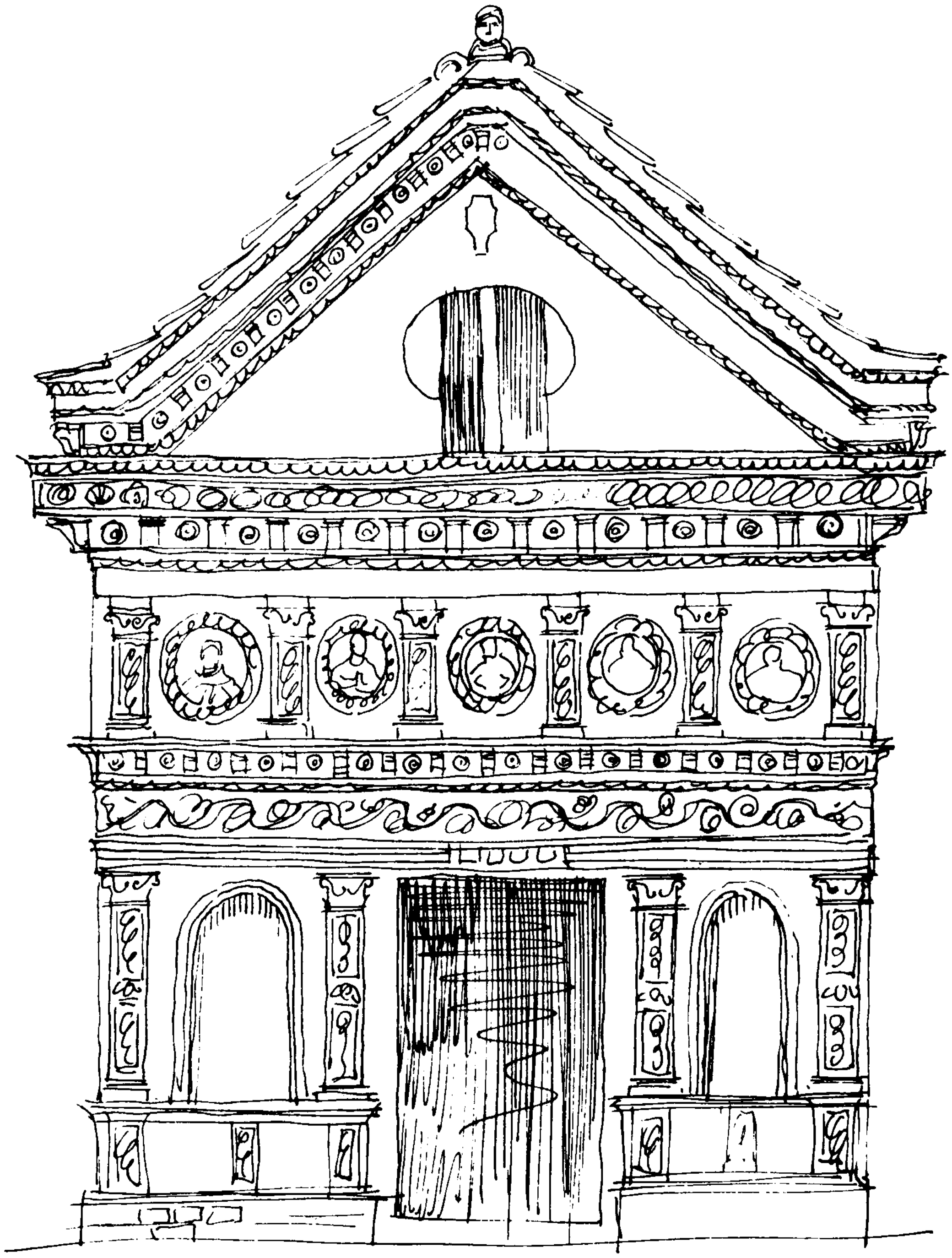
(DENKMÄLER DER KUNST)

立面



PALAZZO PODESTA
PERUGIA
— PHOTO —

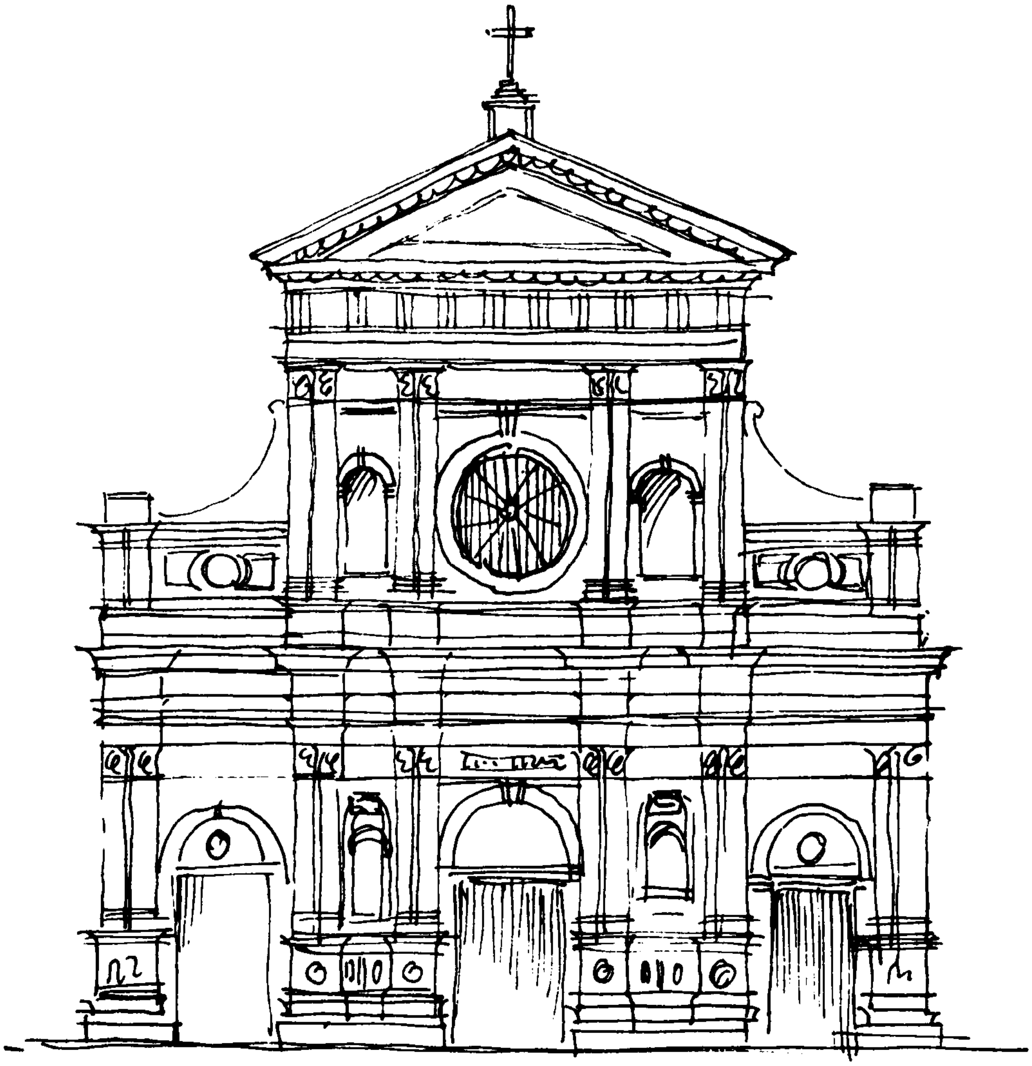
波蒂斯塔府邸，佩鲁迦



CHURCH OF S. SPIRITO

BOLOGNA.

圣斯皮里多教堂，波伦亚

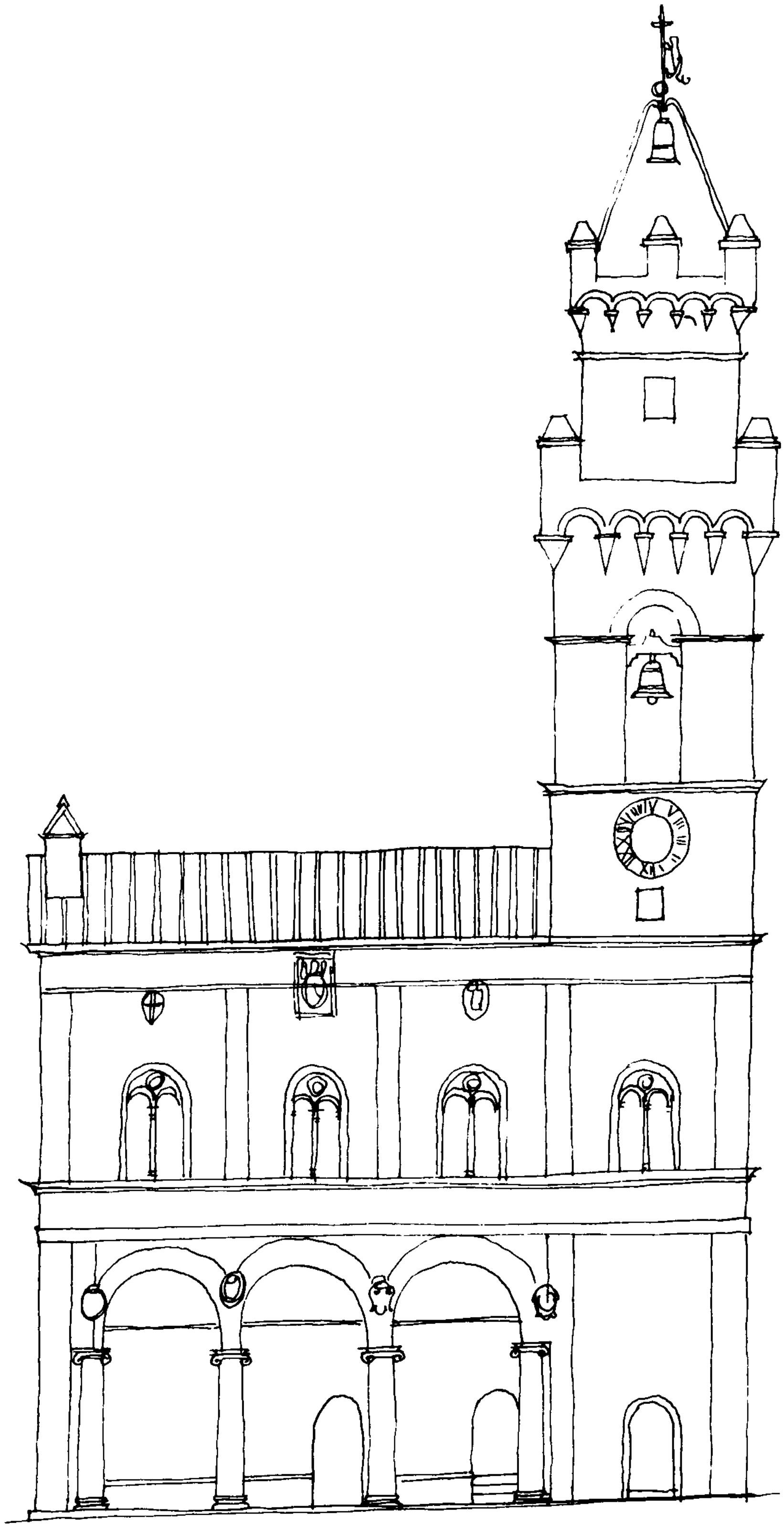


FRONT ELEVATION

S.M. DI SAN SATIRO, MILAN

(VALERI)

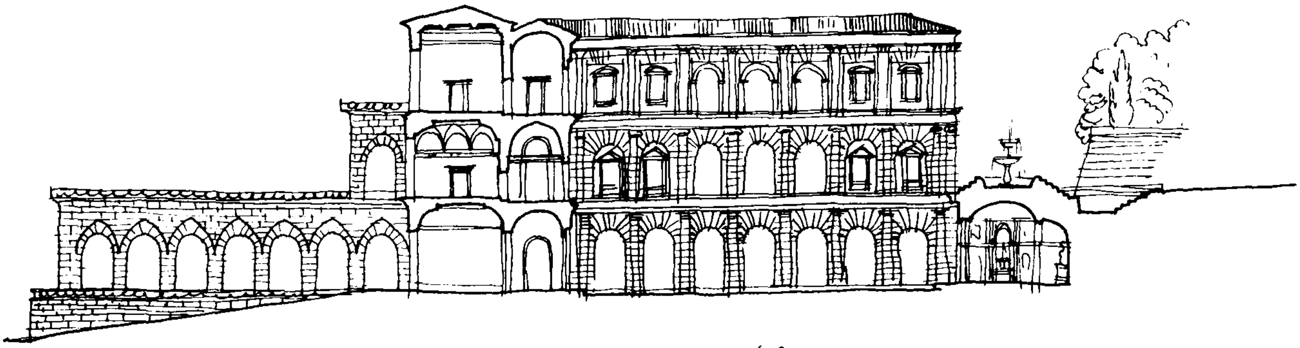
圣萨蒂罗的圣玛丽亚教堂正立面，米兰



PALAZZO DEL PRETORIO
PIENZA

(TOSCANA)

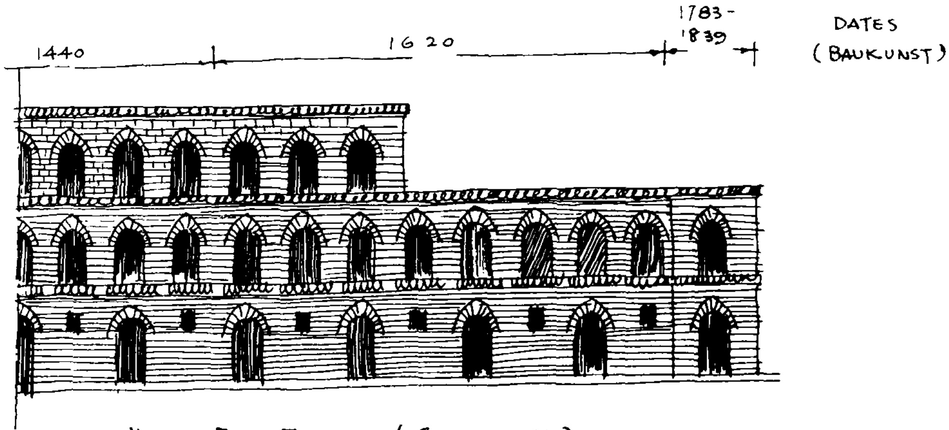
普里托里奥府邸,皮恩扎



SECTION (GRANDJEAN)

PALAZZO PITTI

FLORENCE



HALF ELEVATION (GRANDJEAN)

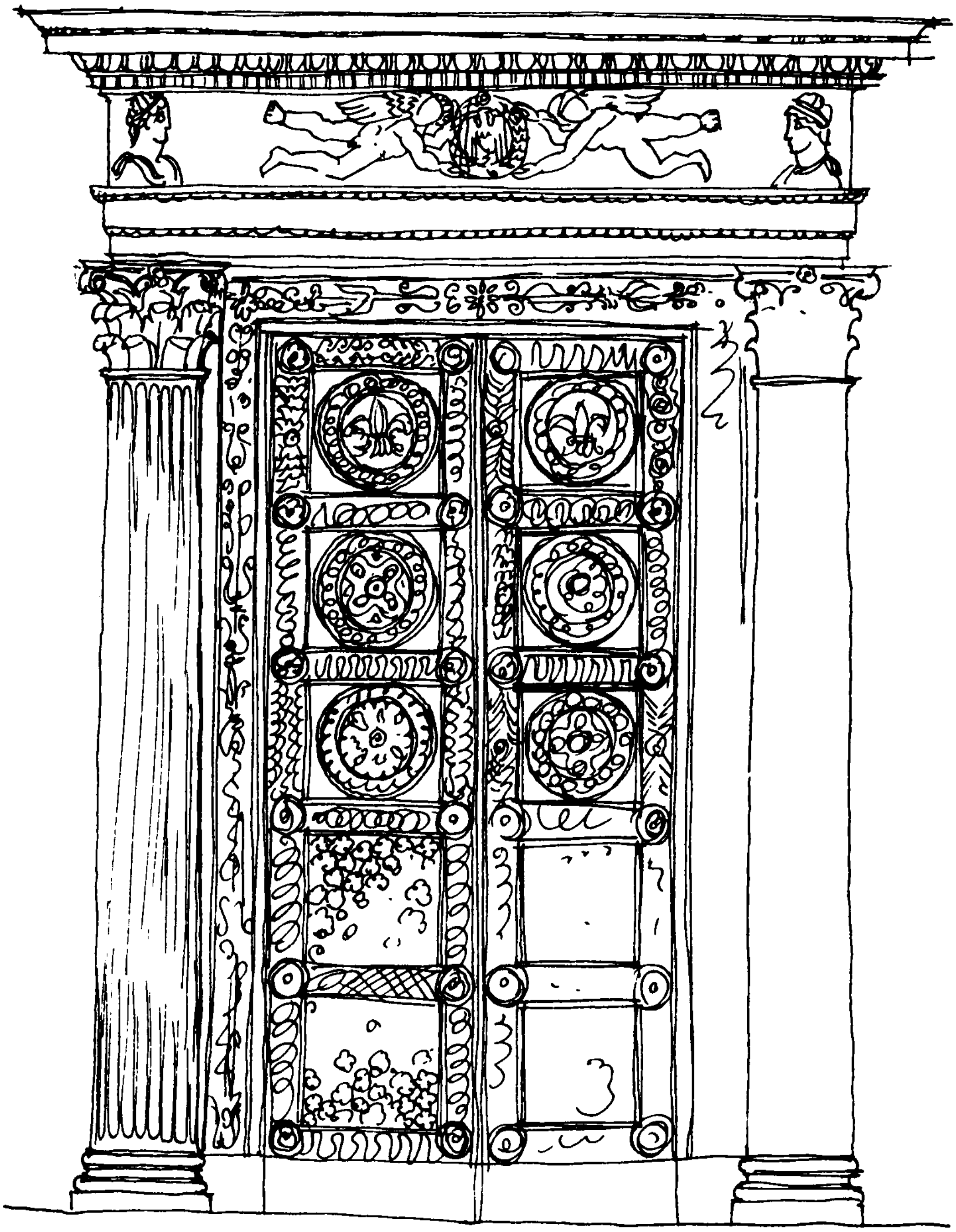
比蒂府邸的剖面和半立面，佛罗伦斯



PALAZZO VENDRAMINI

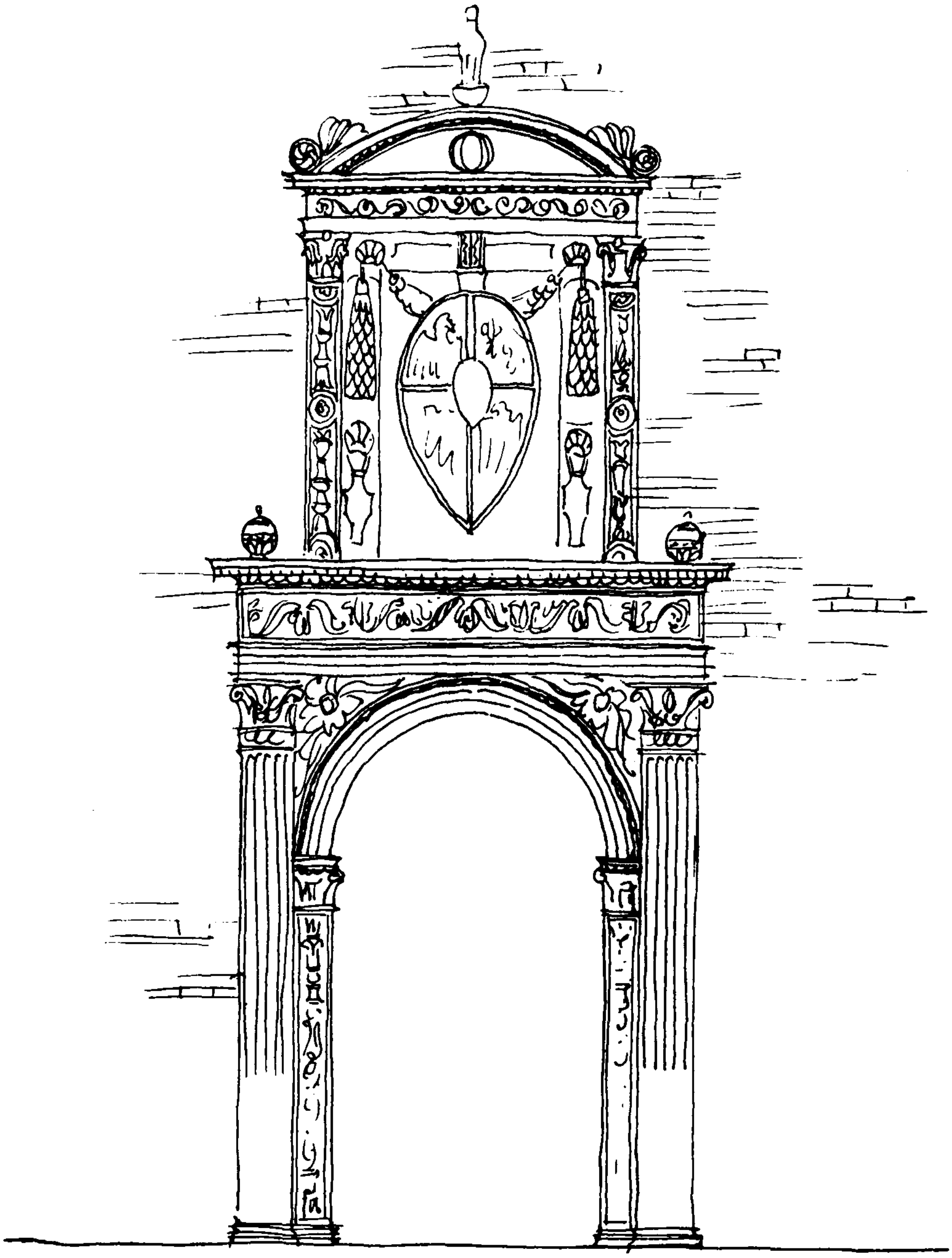
VENICE.

文得拉米尼府邸,威尼斯



DOORWAY CLOISTER OF
ST CROCE
FLORENCE
(GRANDJEAN)

圣克洛齐修道院大门，佛罗伦斯

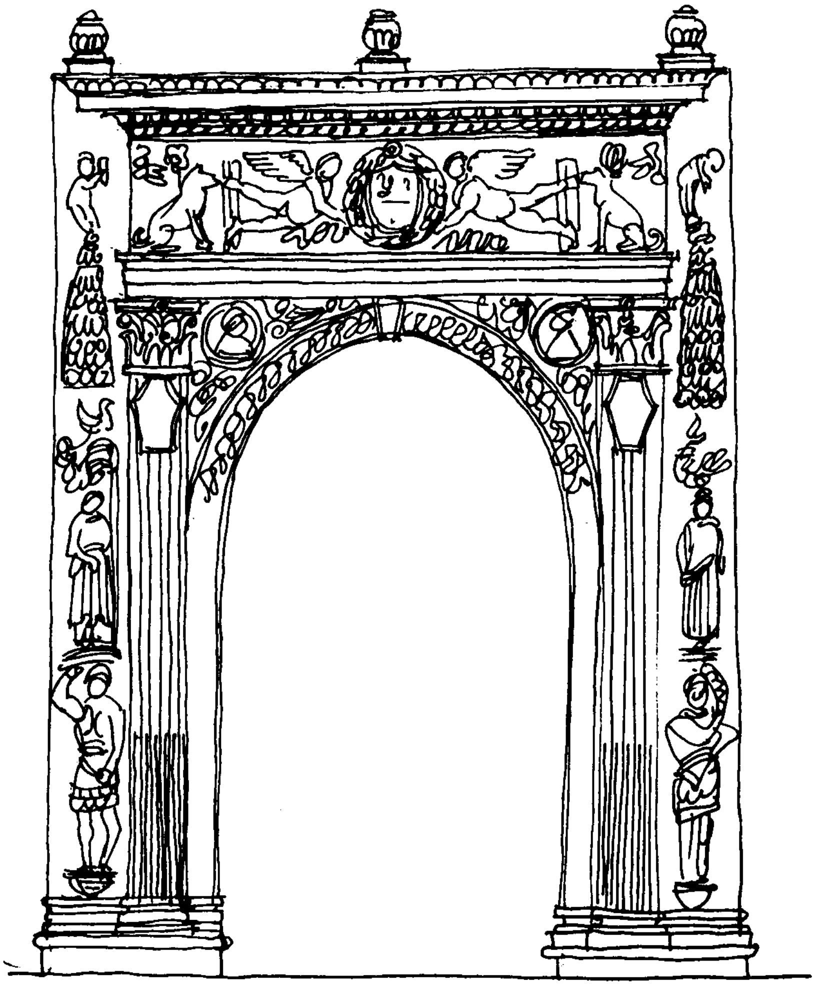


PALAZZO SCHIFANOIA
FERRARA

DOORWAY.

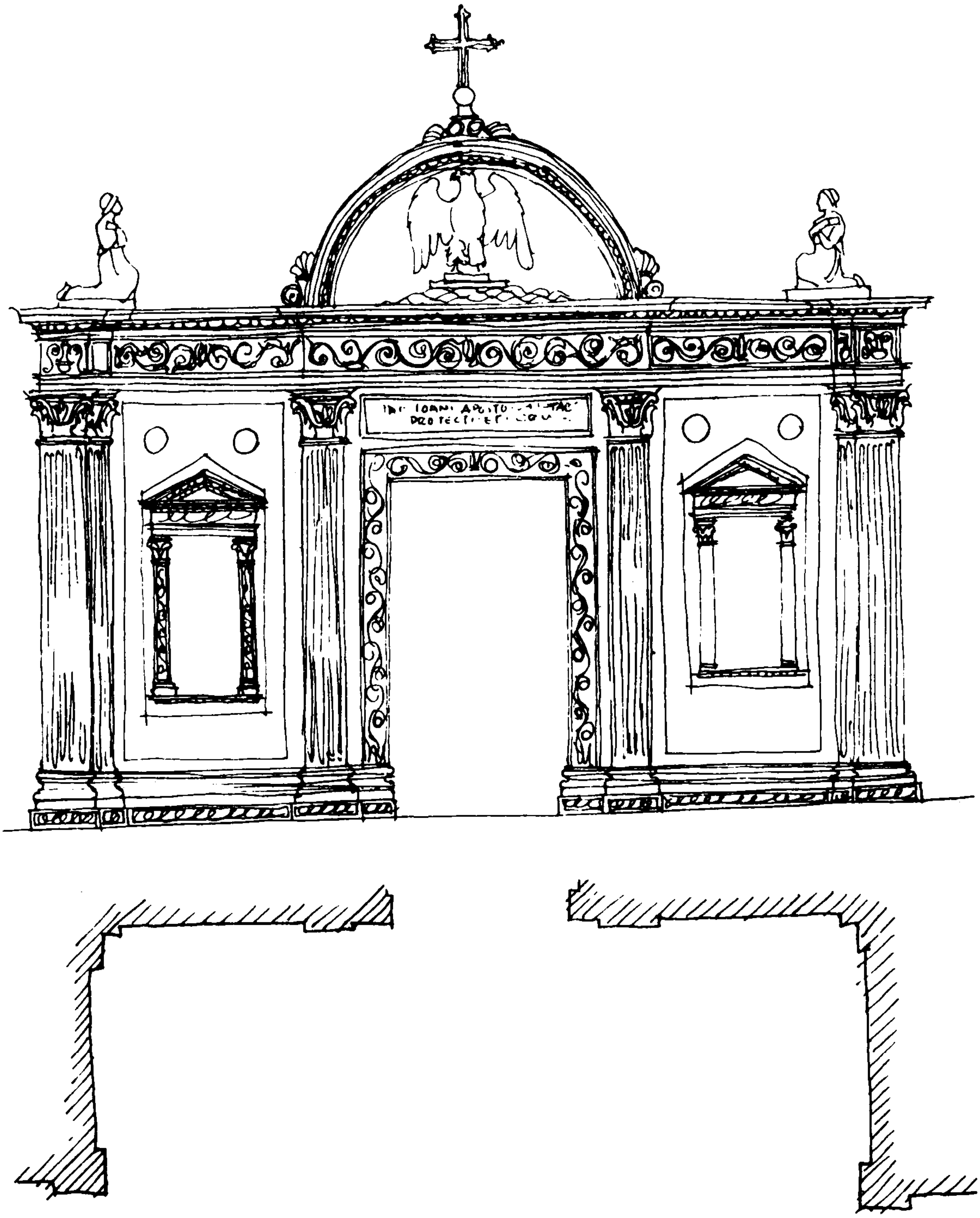
—(BAUM)—

斯基凡诺亚府邸门道,费拉拉



THE DOOR
OF THE MEDICCI BANK
MILAN
—(ARTISTICA ITALIANA)—

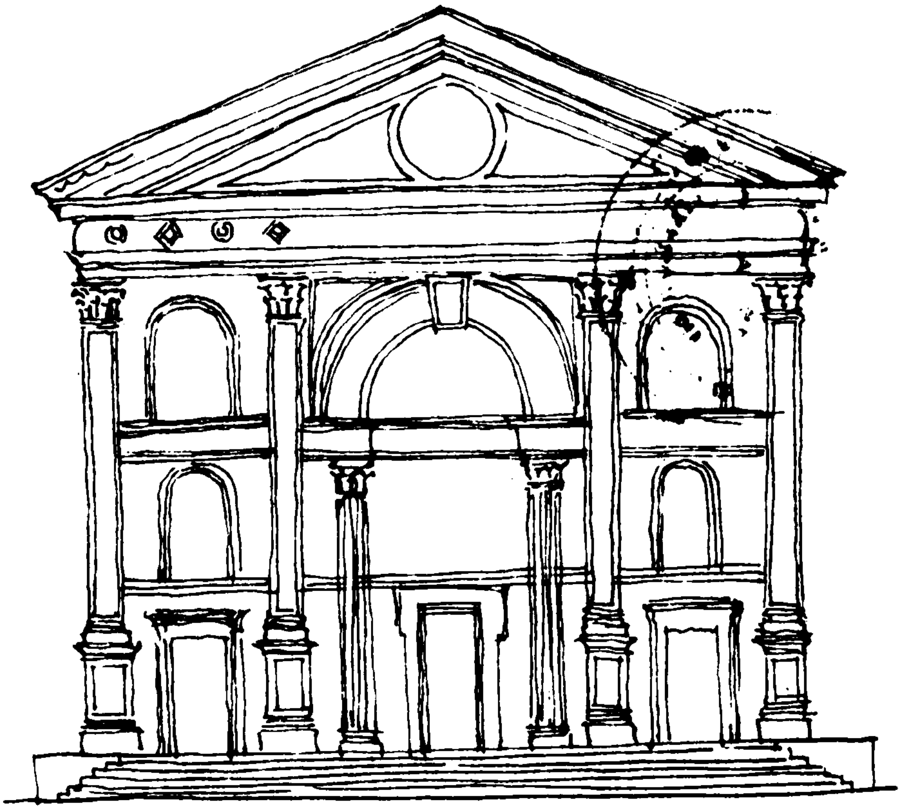
美狄奇银行大门,米兰



S. GIO. EVANGELISTA.

VENICE.

圣吉奥·依万吉里斯塔,威尼斯



FACADE OF PORCH

ST. ANDREA AT MANTUA.

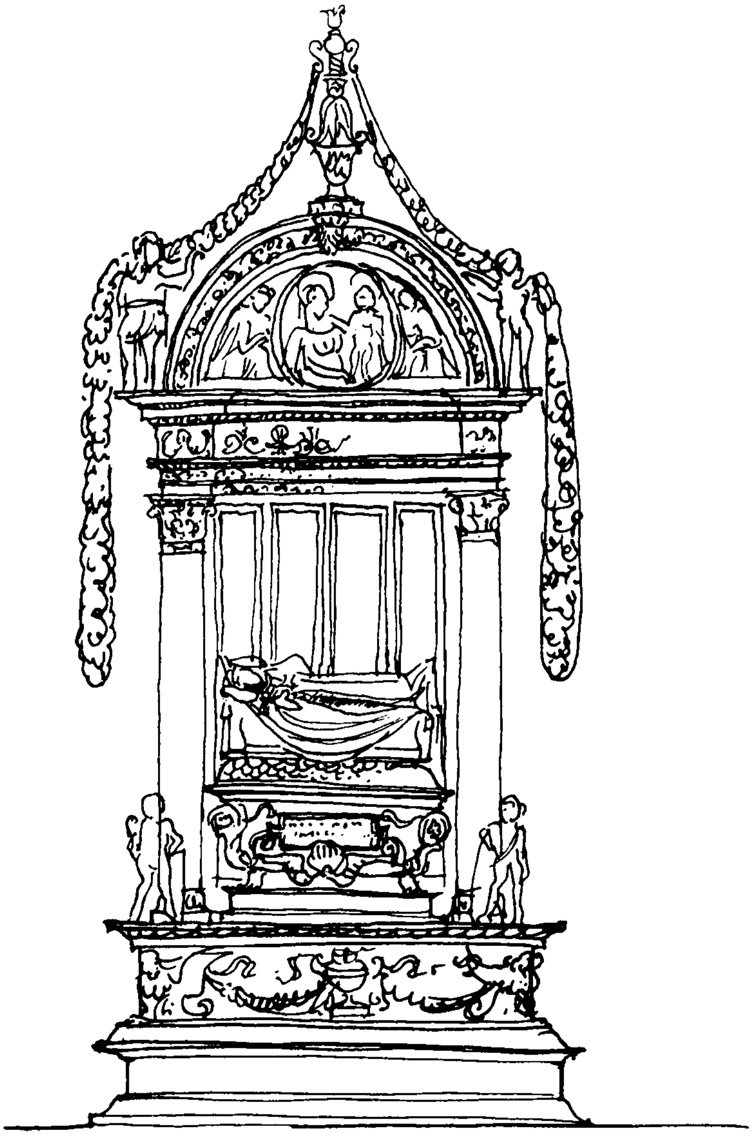
INSPIRED BY ROMAN TRIUMPHAL ARCH

ALBERTI · ARCHITECT.

– FLETCHER: A HISTORY OF ARCHITECTURE.

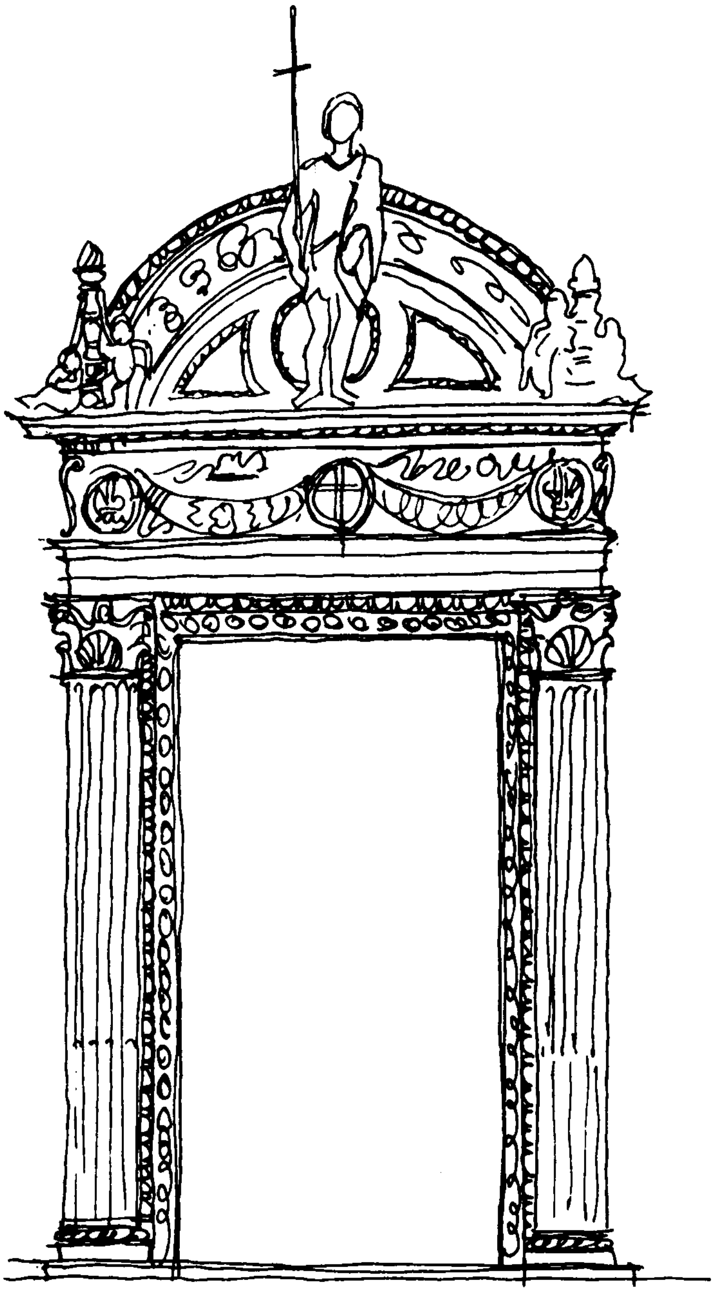
Drawing in front please.

曼托瓦的圣安德累亚教堂门廊



THE MARSUPINI TOMB
IN S. CROCE, FLORENCE

圣克洛齐修道院的马萨皮尼陵墓,佛罗伦斯

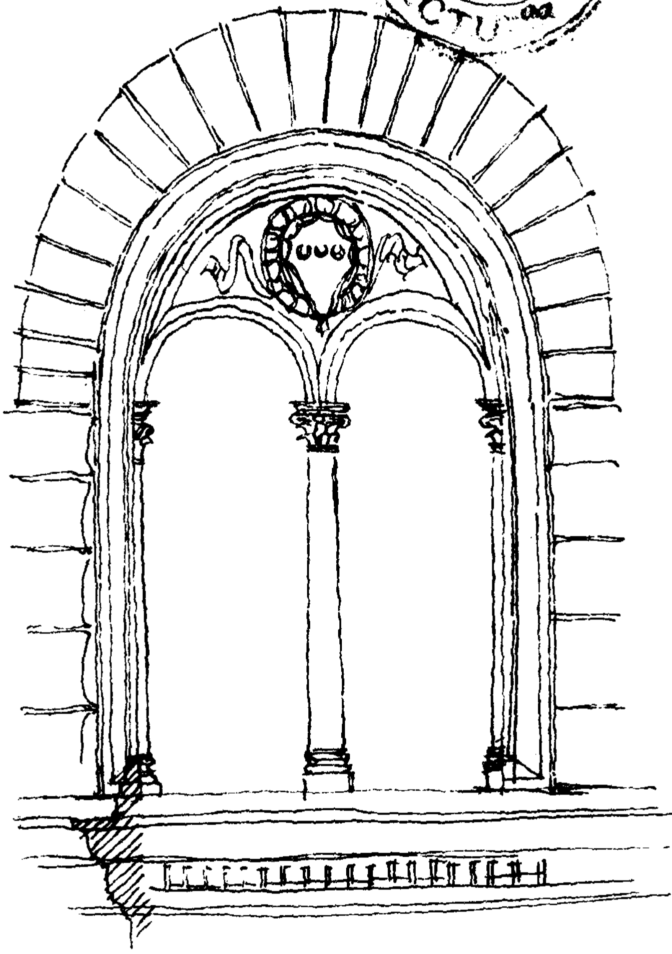


DOORWAY IN PALAZZO VECCHIO
FLORENCE

— (BAUKUNST) —

乌格齐奥宫的门道，佛罗伦萨

SCHOOL OF ARCHITECTURE
UNIVERSITY OF PENNSYLVANIA



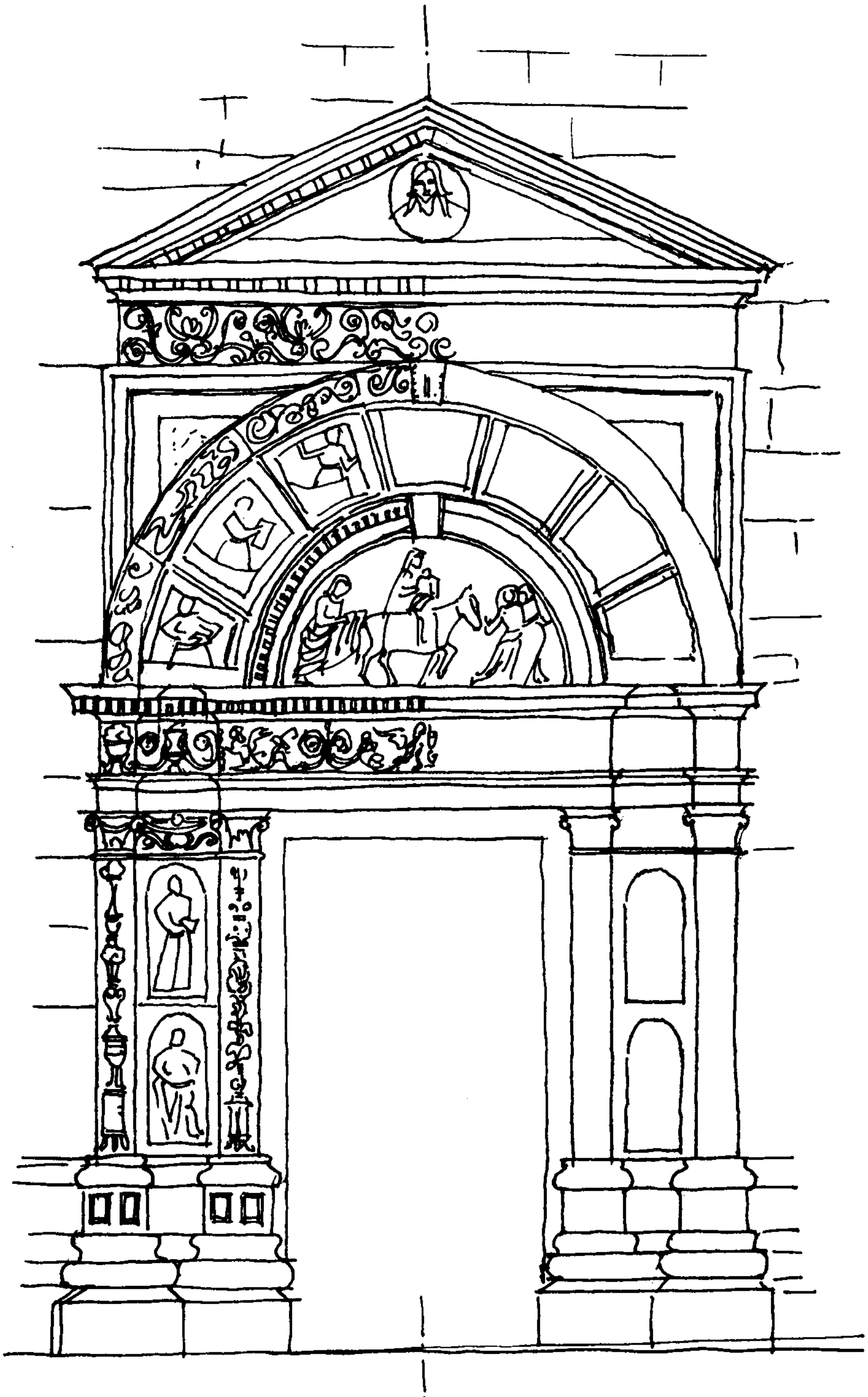
WINDOW IN FACADE

PALAZO STROZZI

THE MOST POPULAR WINDOW TREATMENT
IN EARLY RENAISSANCE

- FLETCHES - HISTORY OF ARCHITECTURE.

斯特洛齐宫立面上的窗户，在早期文艺复兴时期最普遍的窗户处理

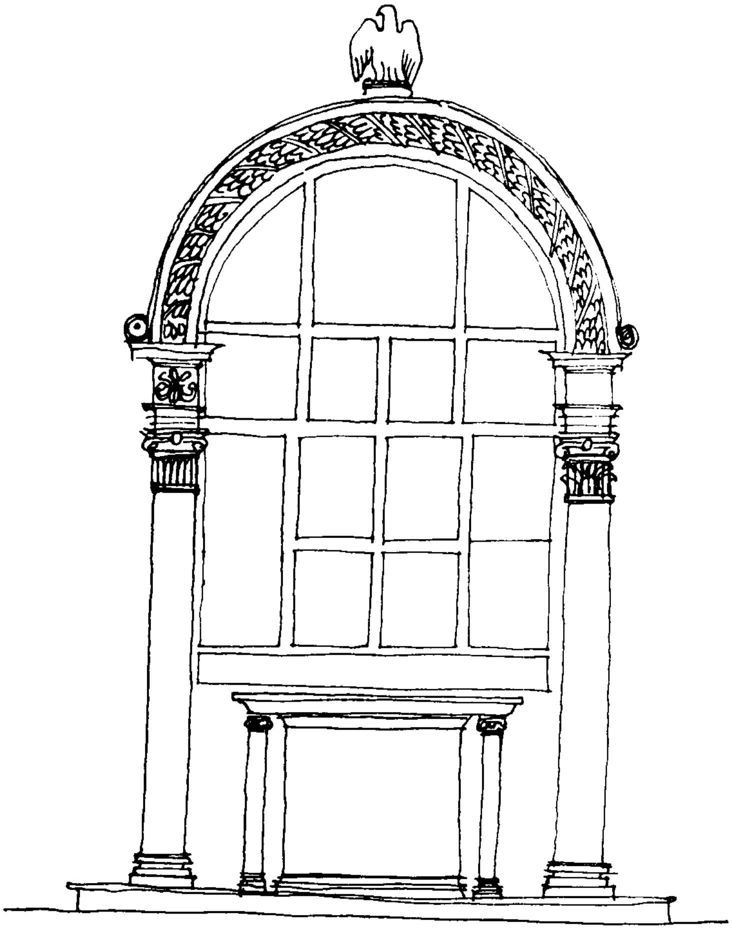


DOORWAY OF CATHEDRAL

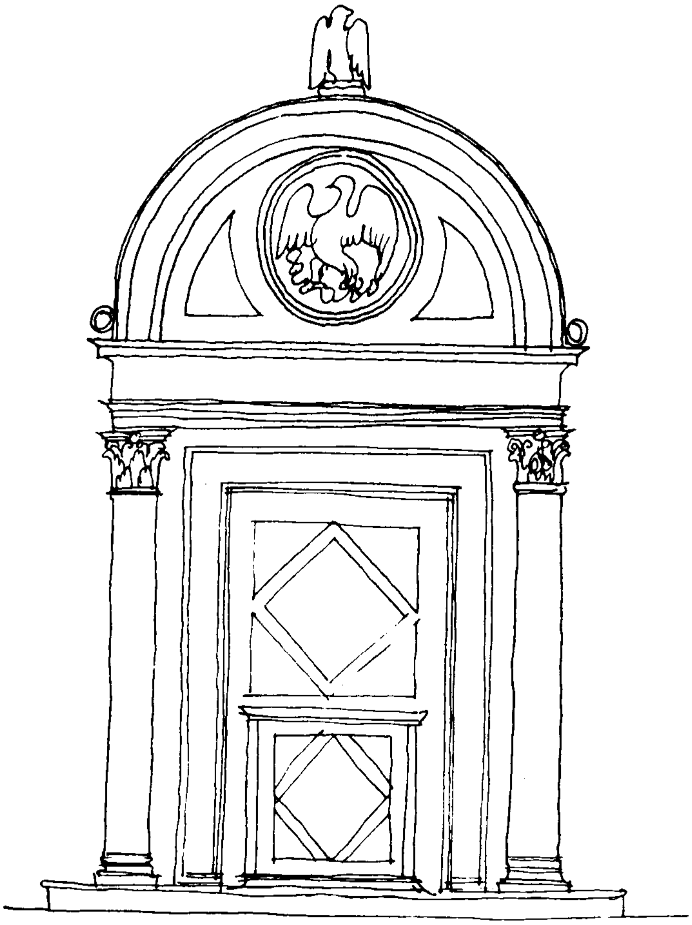
COMO

-(BAUM)-

主教堂门，科莫

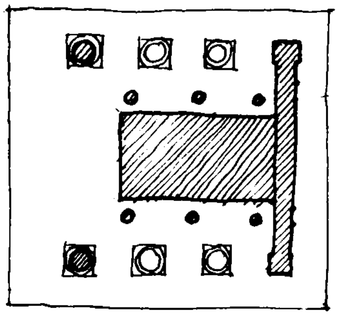


FRONT ELEVATION



REAR ELEVATION

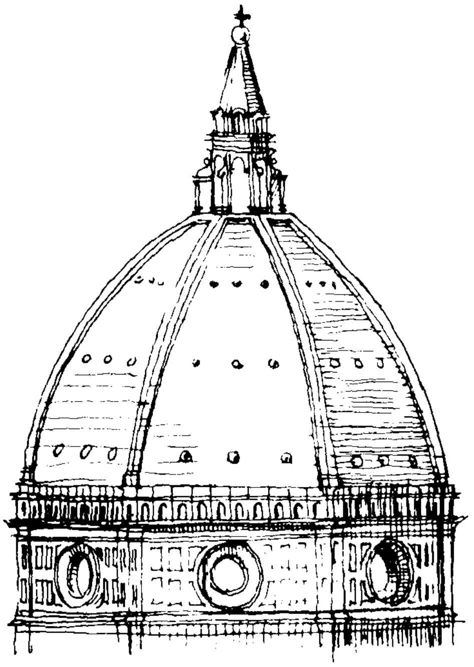
PLAN

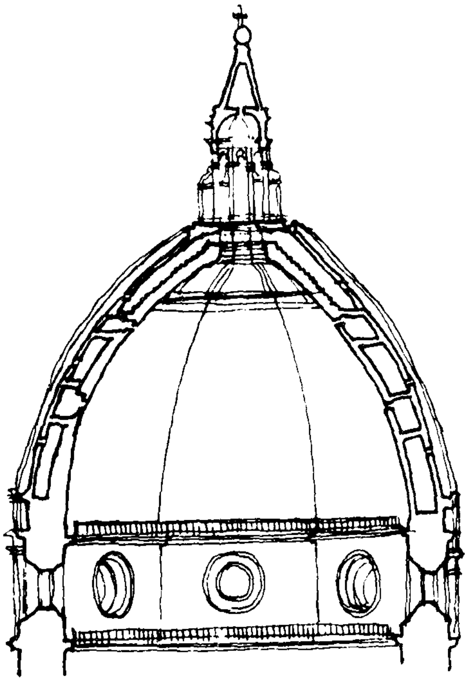


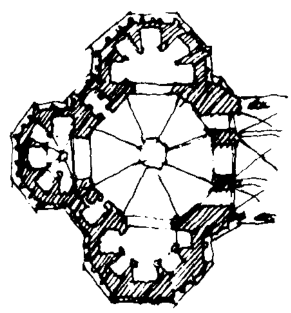
CHAPEL OF CRUCIFIX (S MINIATO) FLORENCE

(TOSCANA)

圣米尼亚托教堂中的克卢齐费克斯礼拜堂正立面、背立面和平面，佛罗伦斯





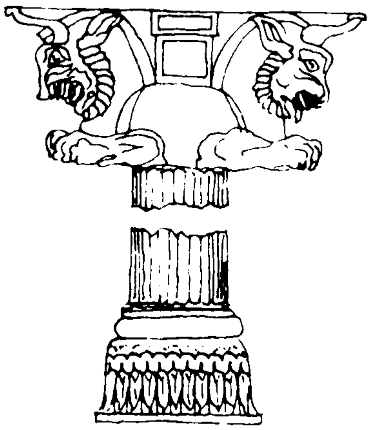


THE DOME
of THE CATHEDRAL OF
FLORENCE

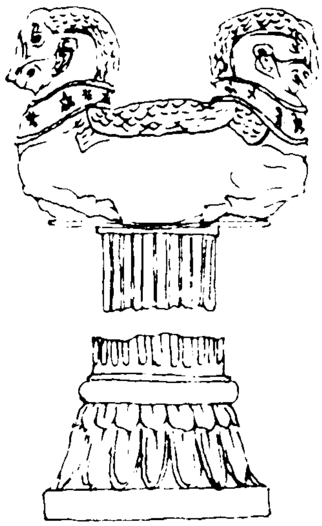
佛罗伦斯主教堂的穹顶

PERSIAN COLUMNS

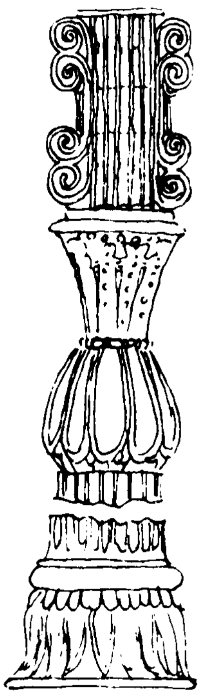
CAP & BASE



LIONS

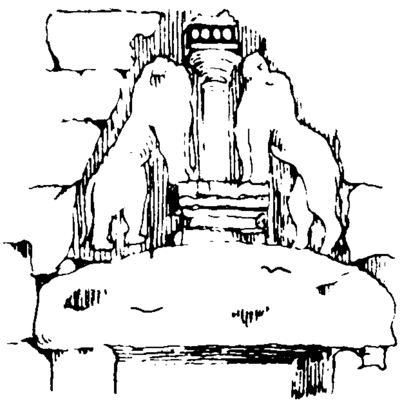


BULLS

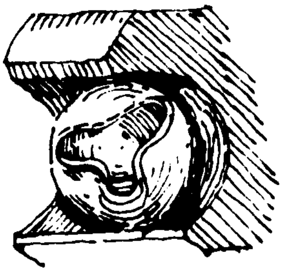


SCROLLS

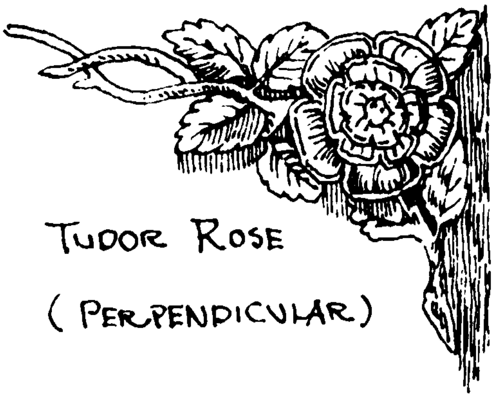
THE GATE OF LIONS
MYCENÆ



波斯式柱子，柱头和柱础



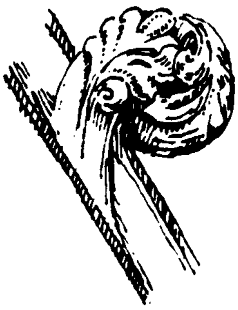
BALL FLOWER -(DECORATED)



TUDOR ROSE

(PERPENDICULAR)

CROCKETS



EARLY ENGLISH



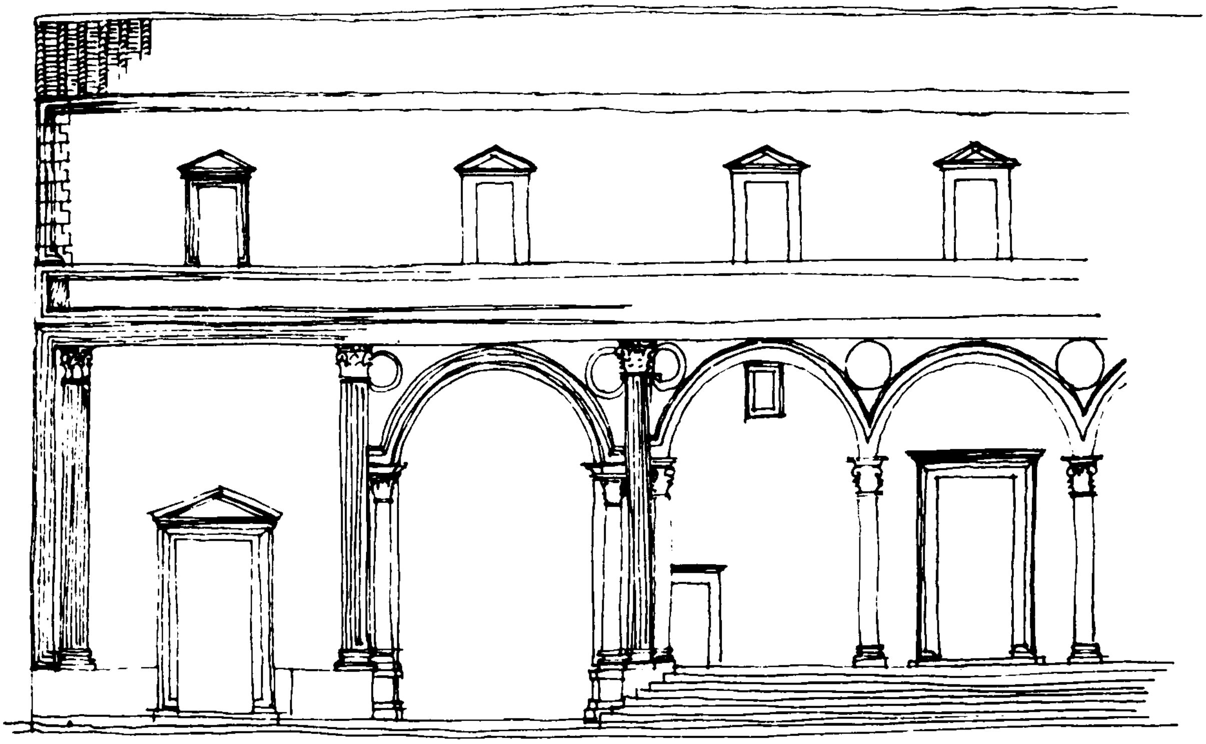
DECORATED



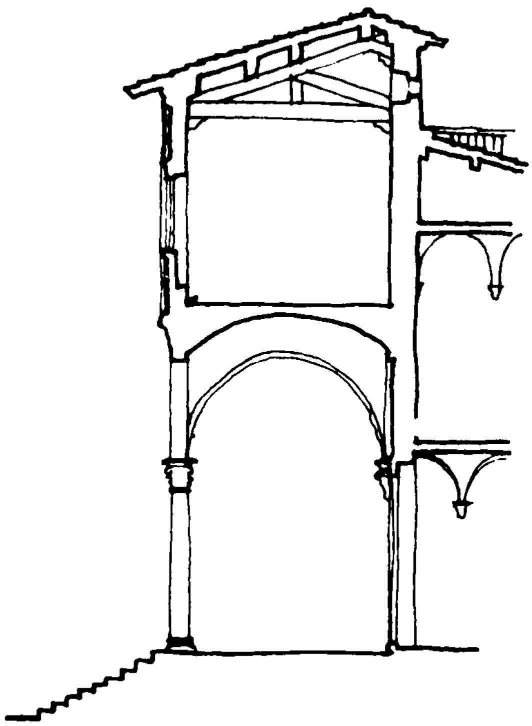
PERPENDICULAR

ENGLISH GOTHIC ORNAMENTS.

英国哥特式装饰



LOGGIA
OSPEDALE DEGL' INNOCENTI, FLORENCE.

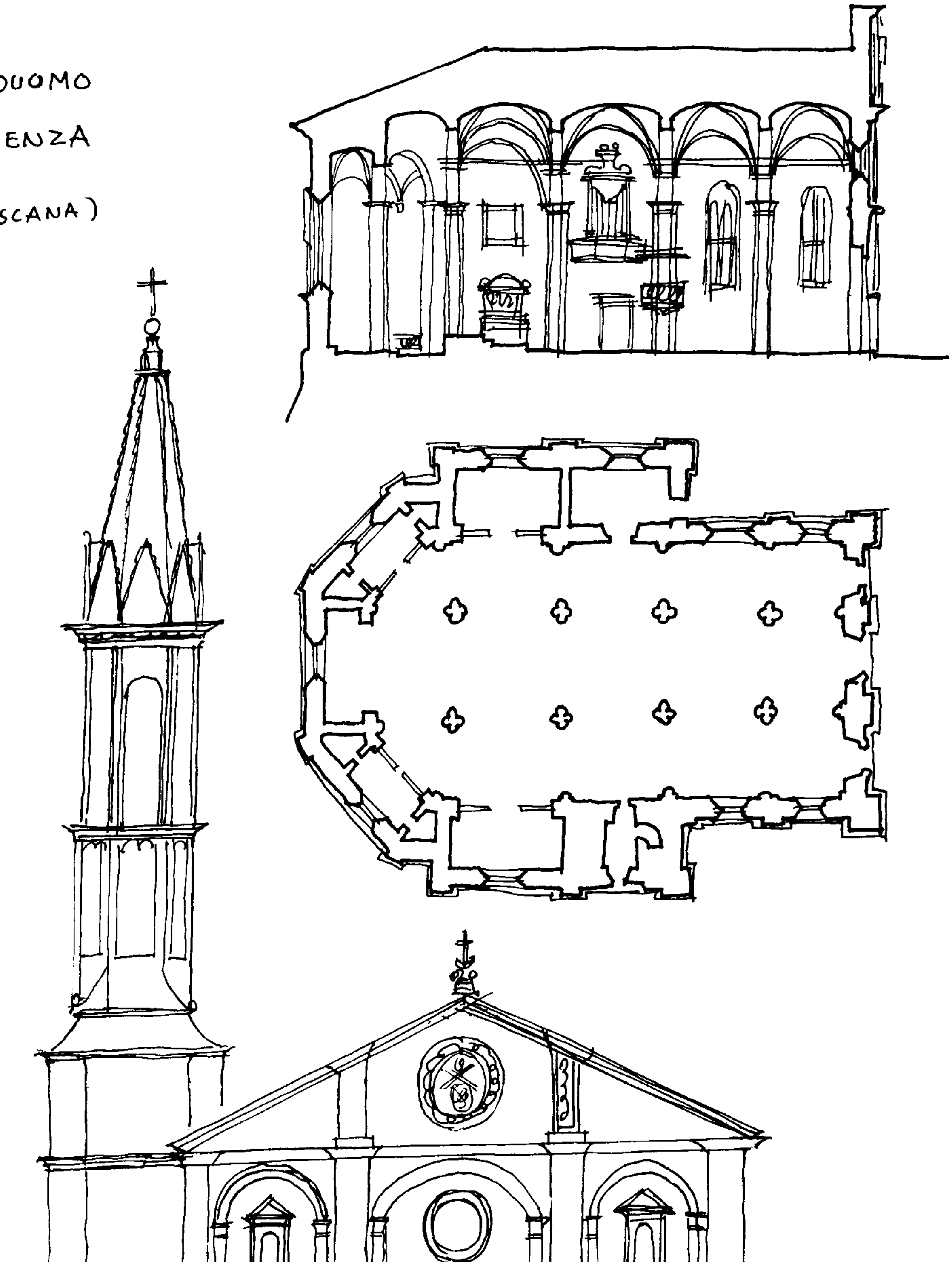


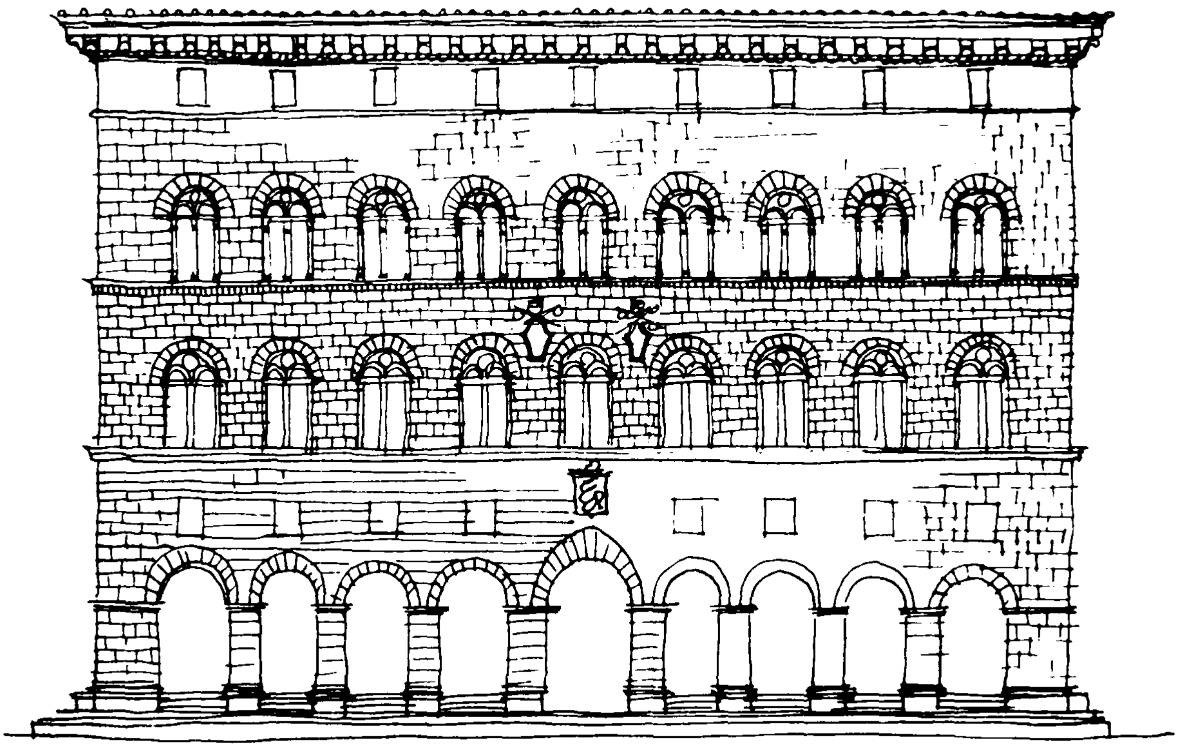
敞廊

IL DUOMO

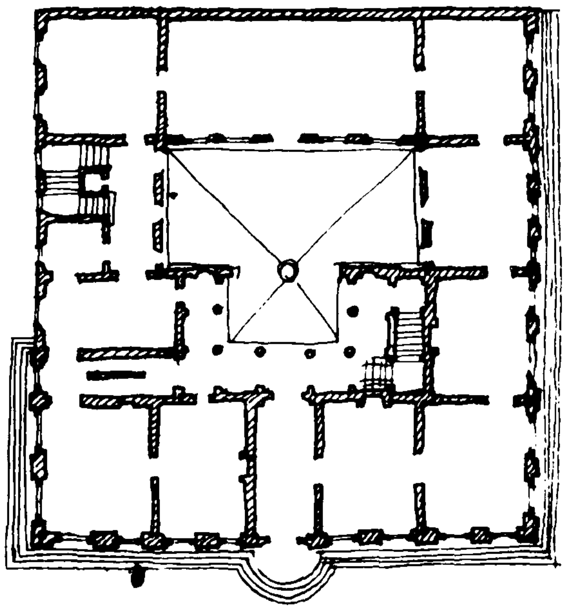
PIENZA

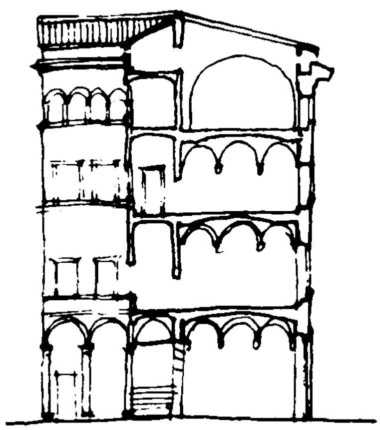
(TOSCANA)





ELEVATION





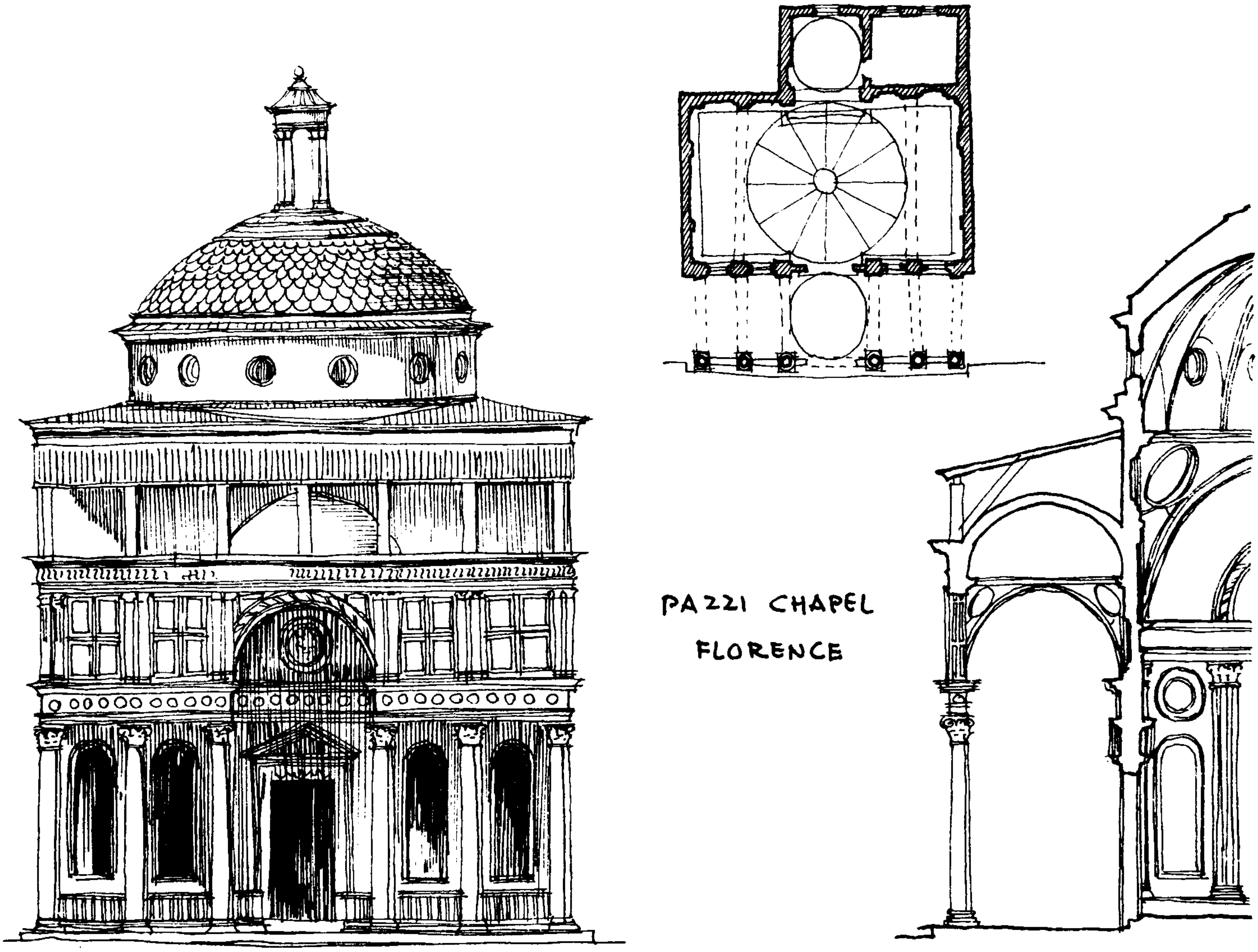
SECTION

PLAN

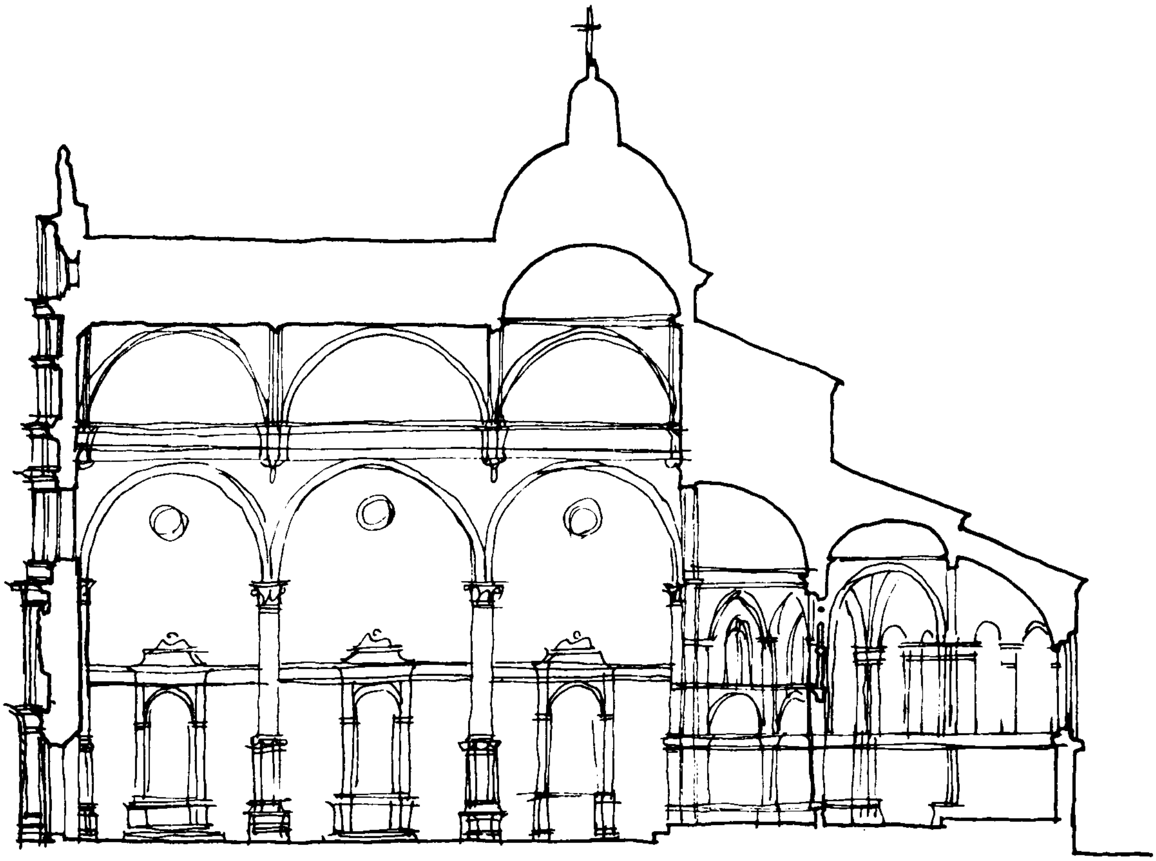
PALAZZ PICOLOMINI SIENA

(GRANDJEAN)

皮科洛米尼府邸，西耶纳

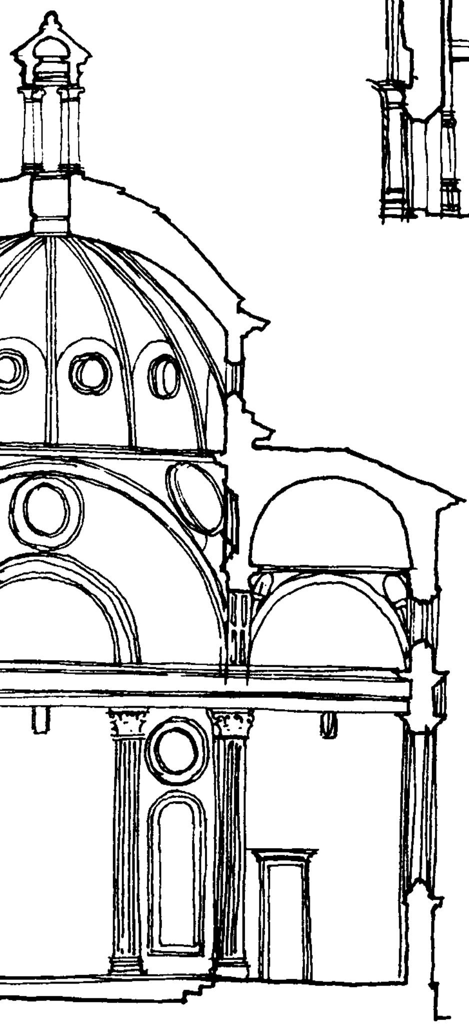


帕齐礼拜堂,佛罗伦斯

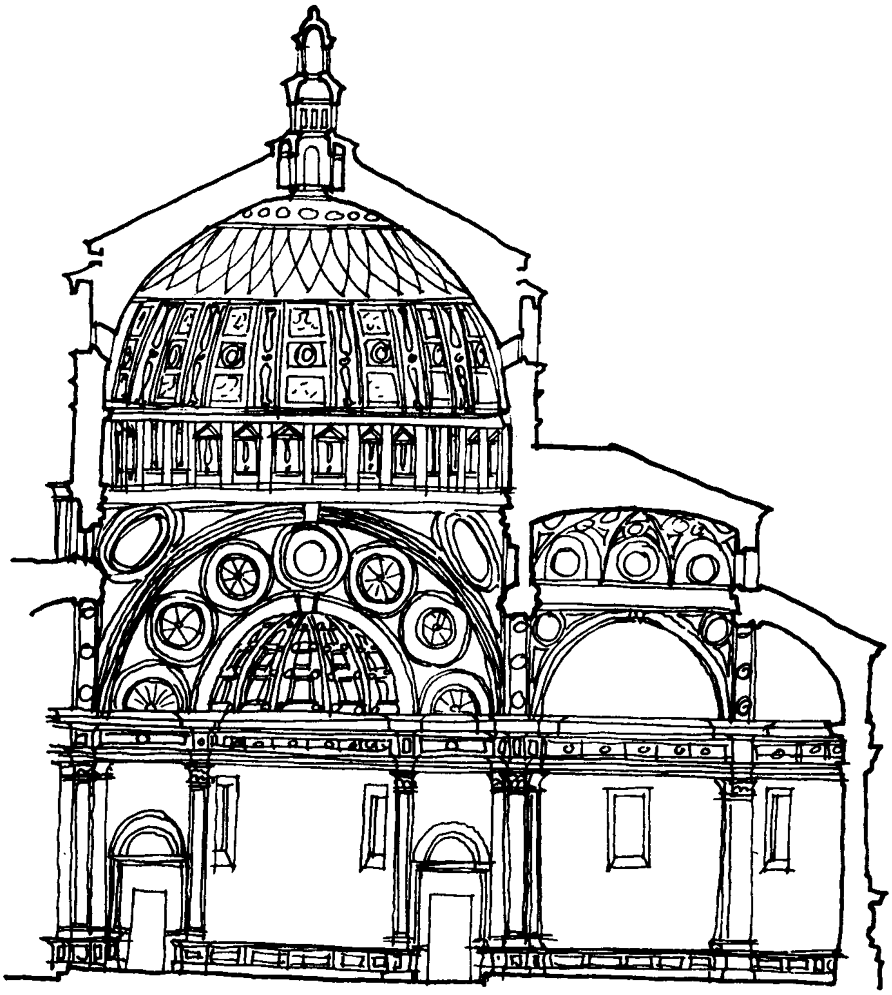


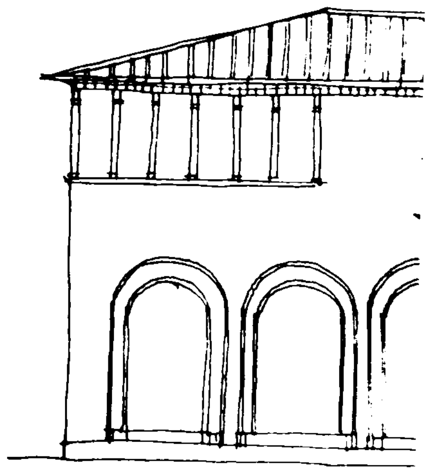
S. ZACCARIA VENICE

-(CICOGNANA)-



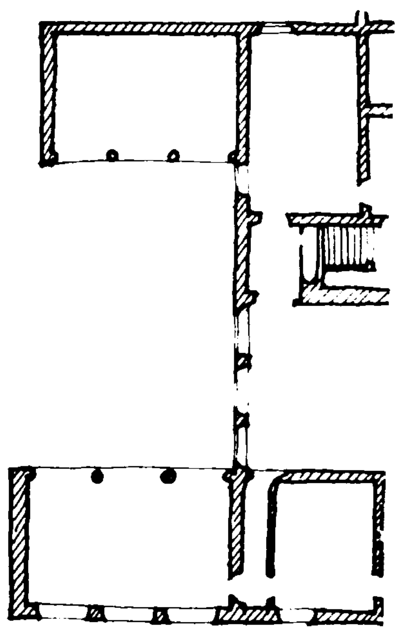
威尼斯圣扎卡利亚

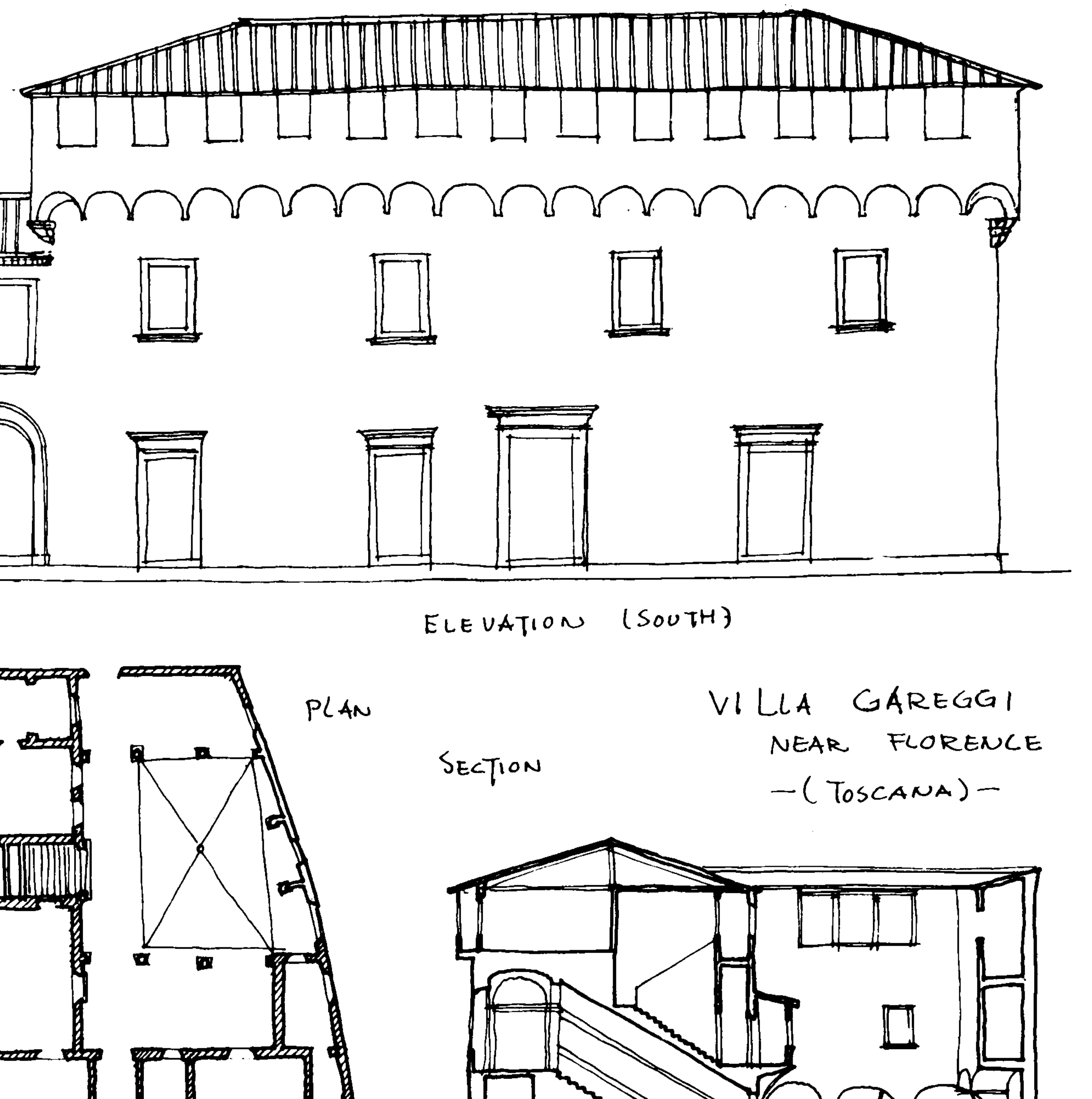




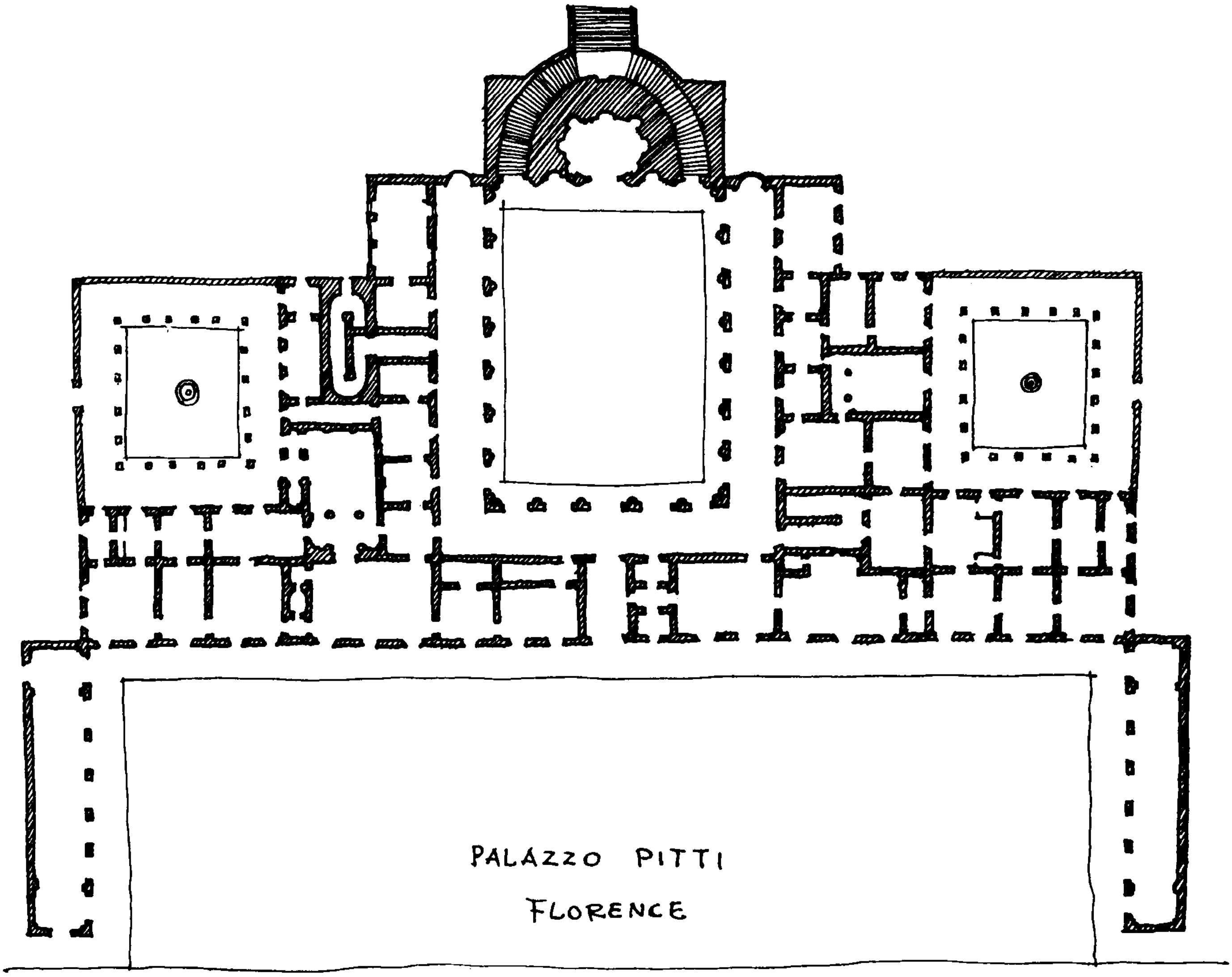
S.M. DELLE GRAZIE, MILAN

-(SIMPSON)-



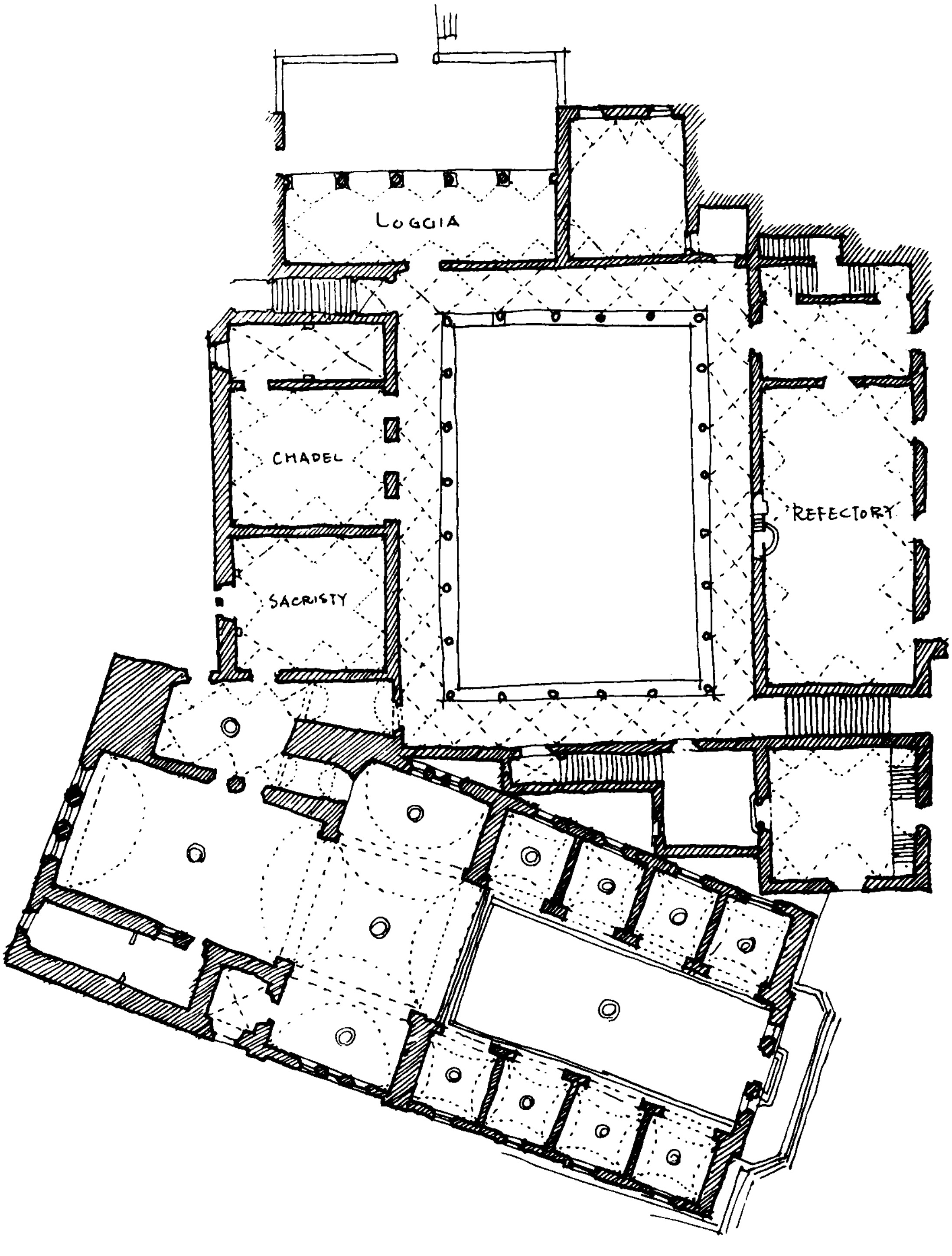


加里吉别墅 靠近佛罗伦斯



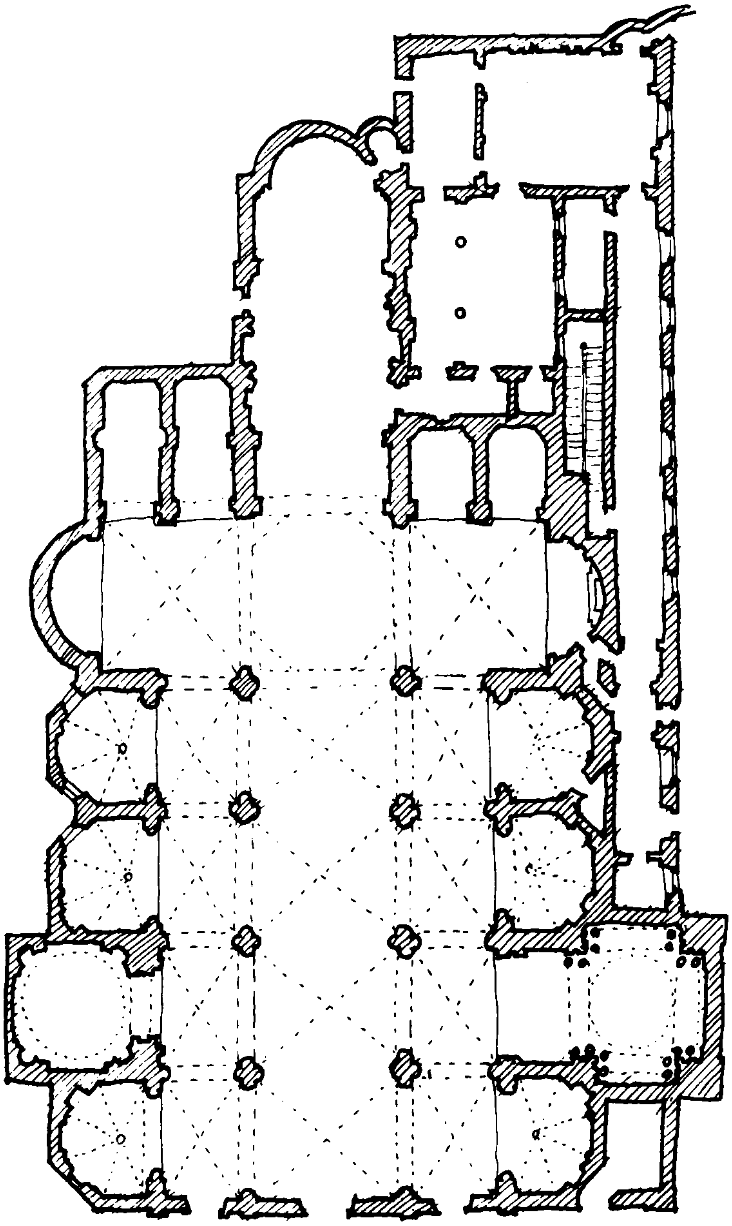
PLAN (GRANDJEAN)

比蒂府邸，佛罗伦斯



PLAN - BADIA OF FIESOLE.

平面——费索尔的巴蒂亚

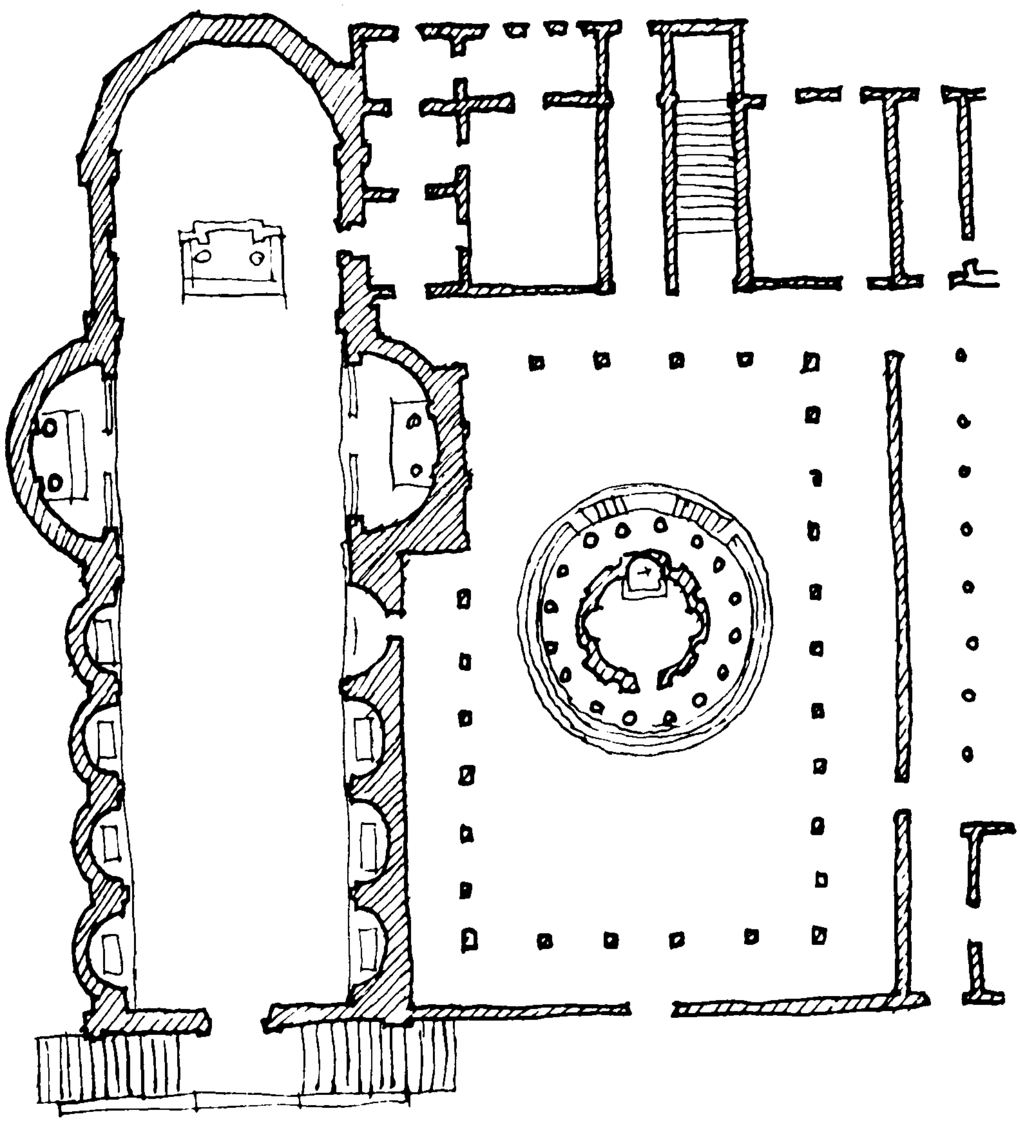


S. M. DEL POPOLO

ROME

-(LETAROUILLY)-

包勃罗广场上的圣玛丽亚教堂,罗马



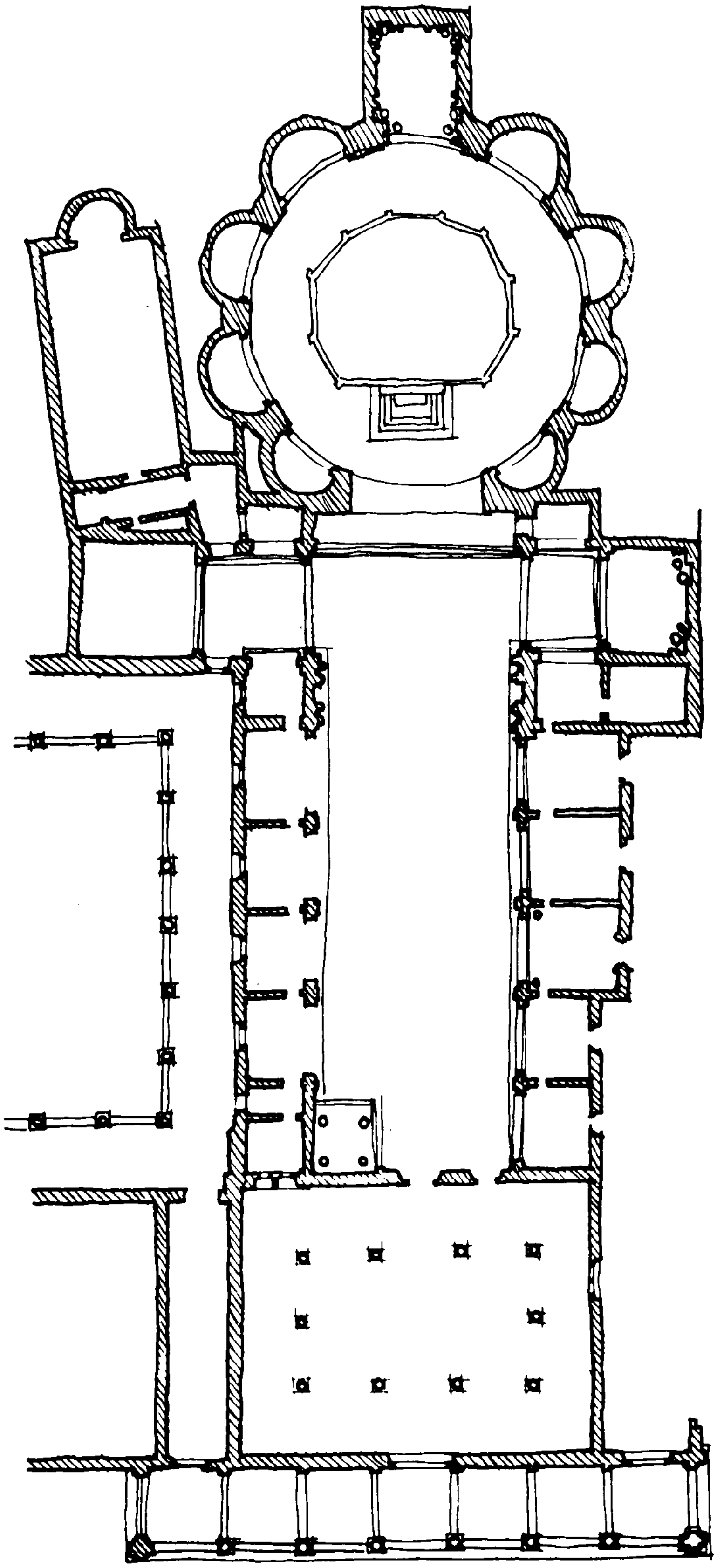
S. PIETRO IN MONTORIO

ROME

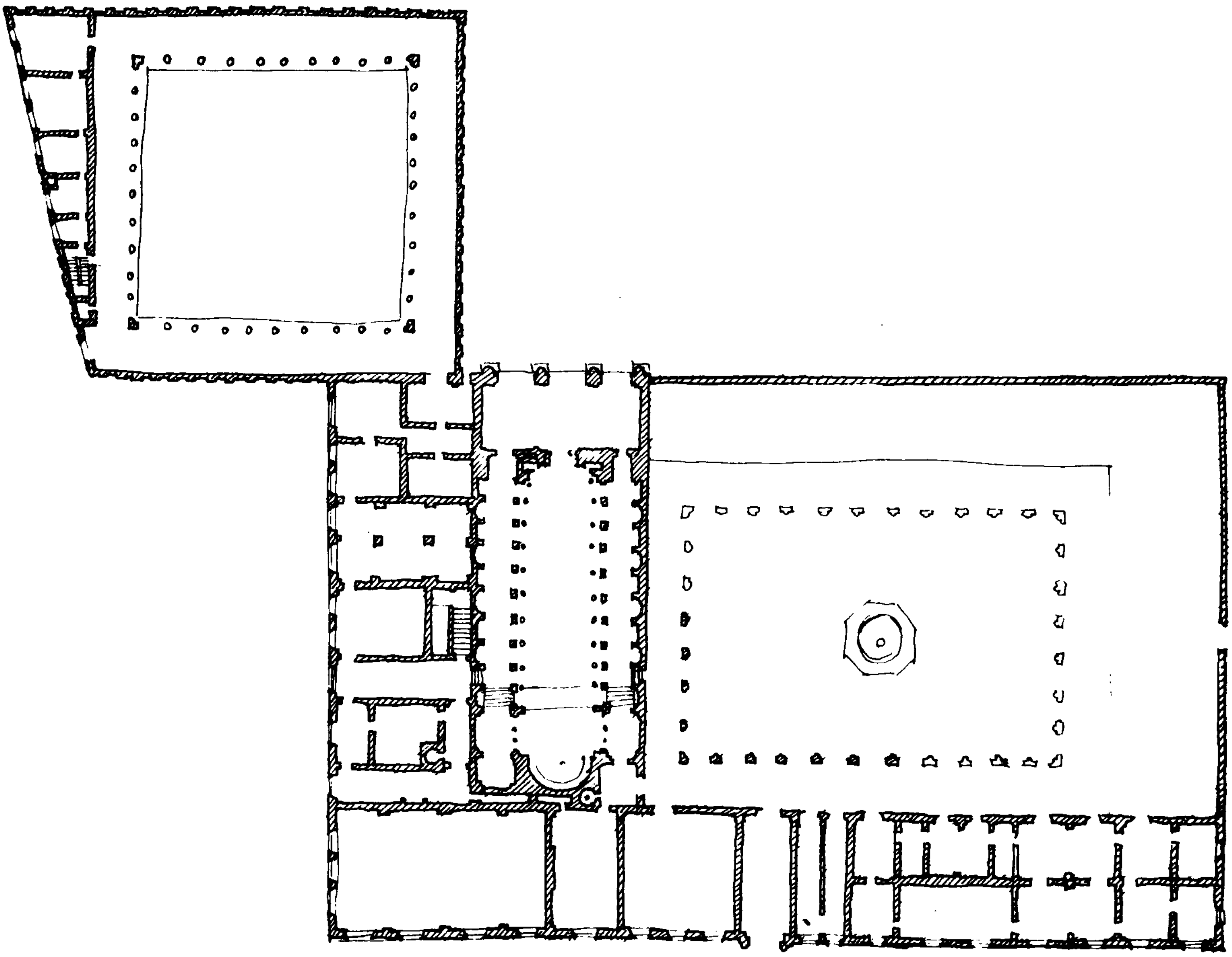
-(LETAROUILLY)-

蒙道里奥的圣彼得教堂,罗马

SA ANNUNZIATA, FLORENCE
(LASPEYRES)

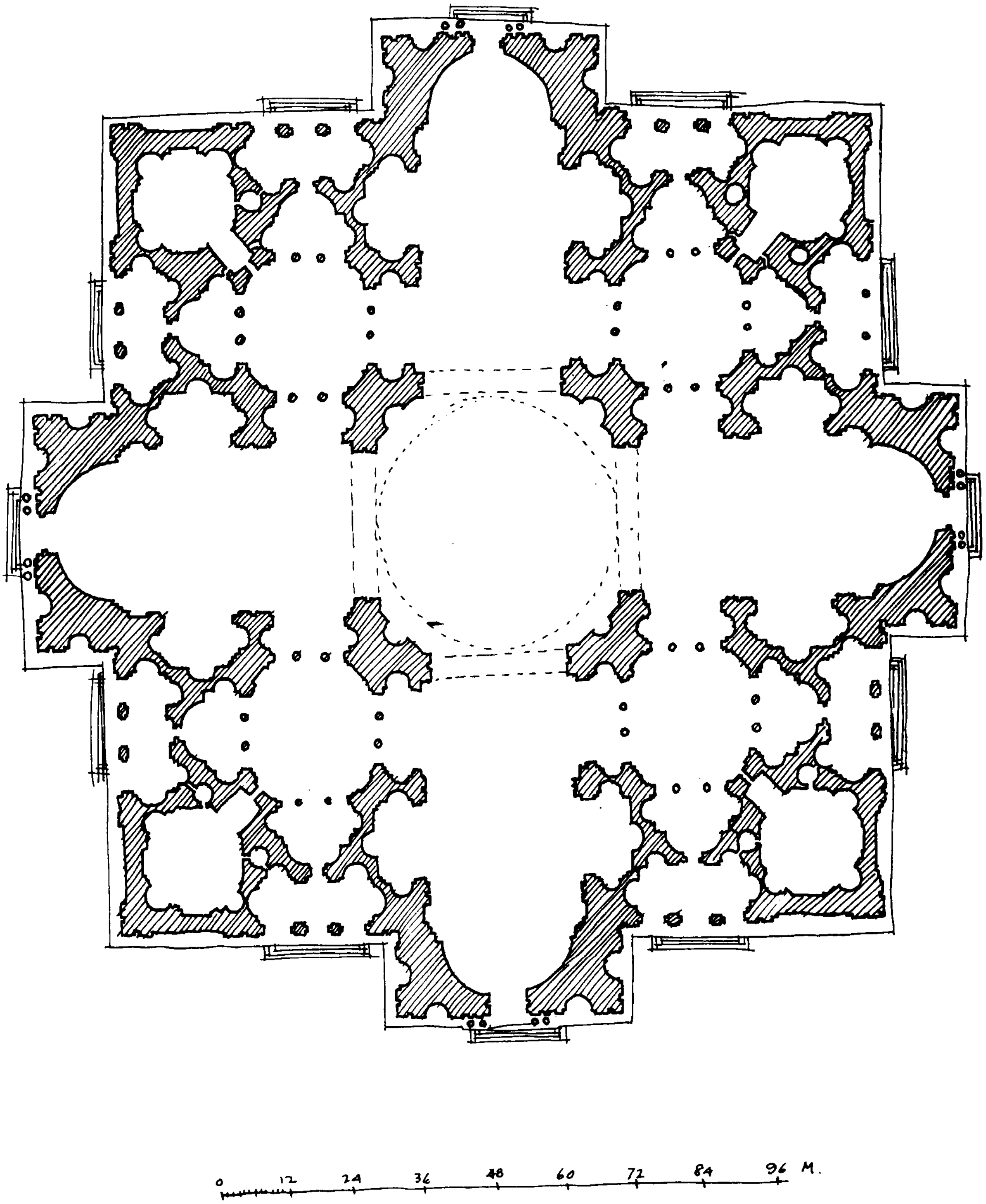


圣安农齐亚塔,佛罗伦斯



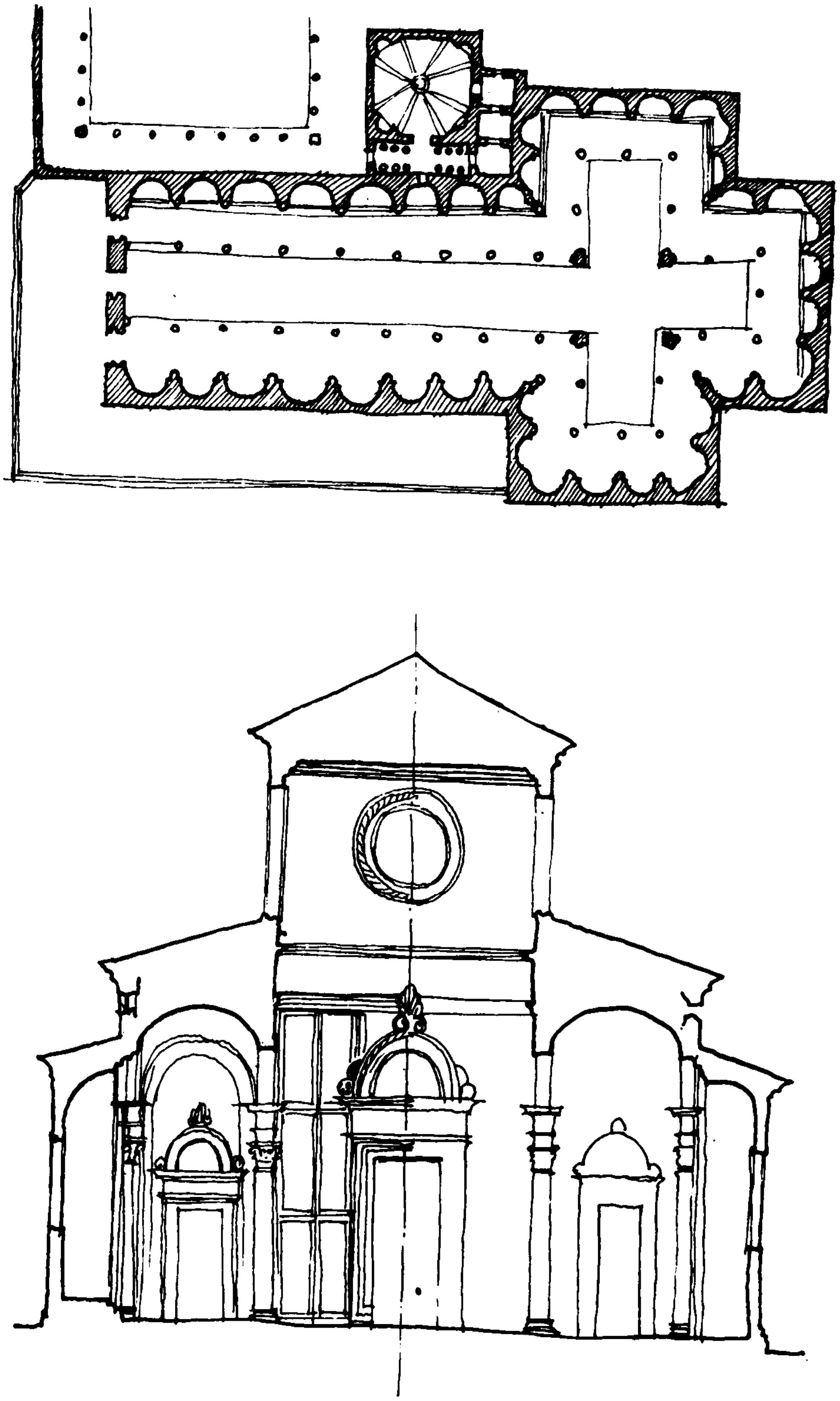
PALAZZO VENEZIA & CHURCH OF S. MARCO
ROME
-(LETAROUILLY)-

威尼斯府邸和圣马可教堂，罗马



BRAMANTE'S SCHEME FOR
ST. PETER'S.

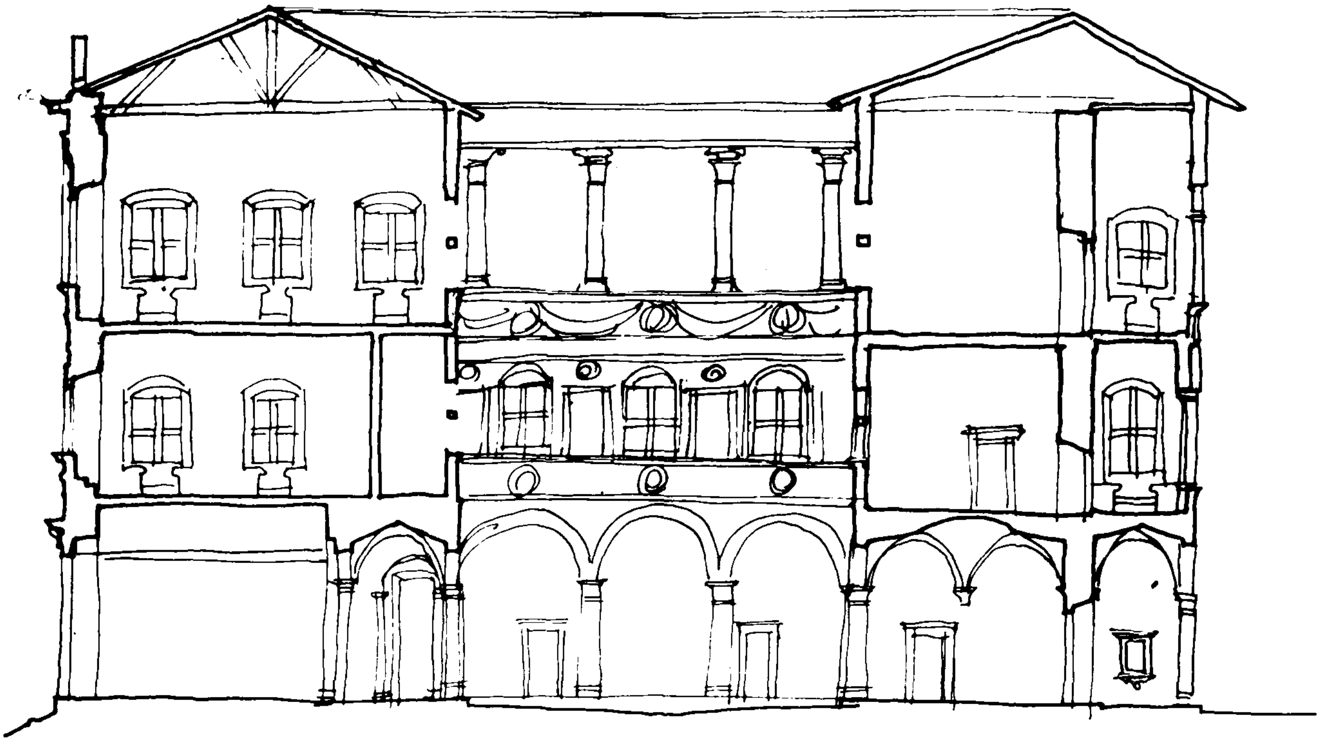
勃拉芒特为圣彼得大教堂做的方案



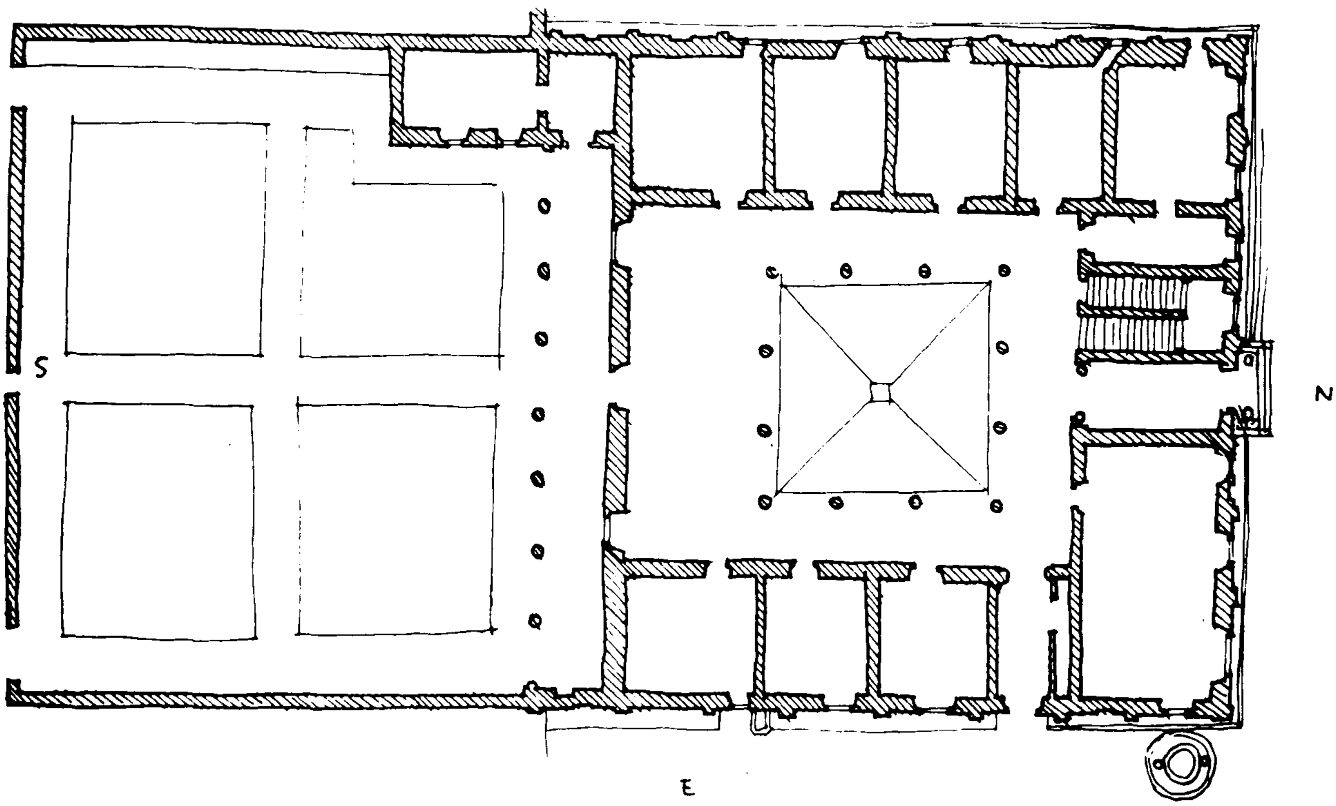
S. SPIRITO, FLORENCE

(LASPEYRES)

圣斯皮利多教堂，佛罗伦斯



SECTION LOOKING EAST

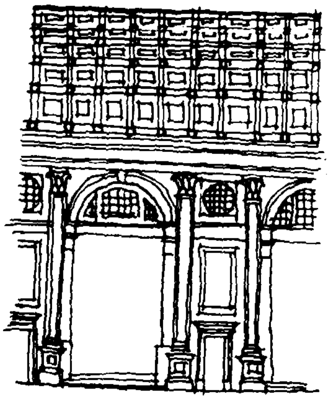


PLAN I

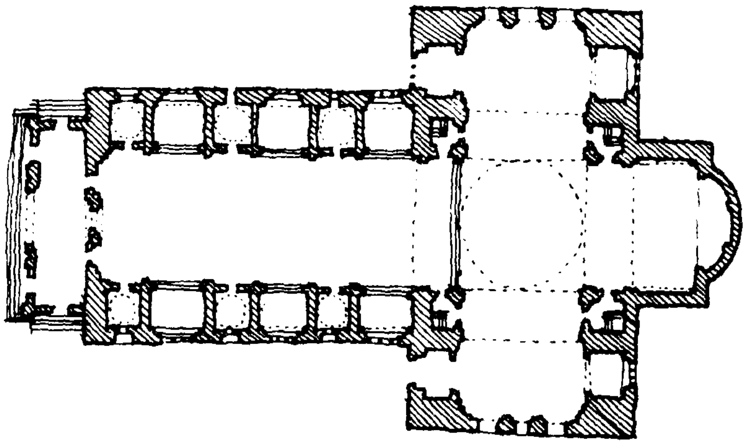
PALAZZO PICOLOMINI PIENZA.

(PALAST-ARCHITECTURE TOSCANA)

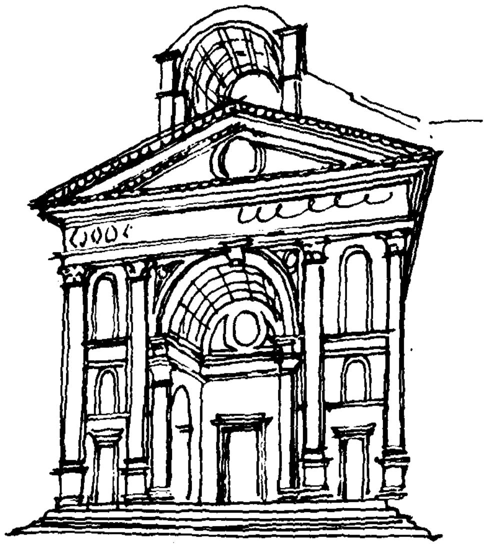
皮科洛米尼府邸的东视剖面和平面，皮恩扎



PART OF LONGITUDINAL SECTION (SIMSON)



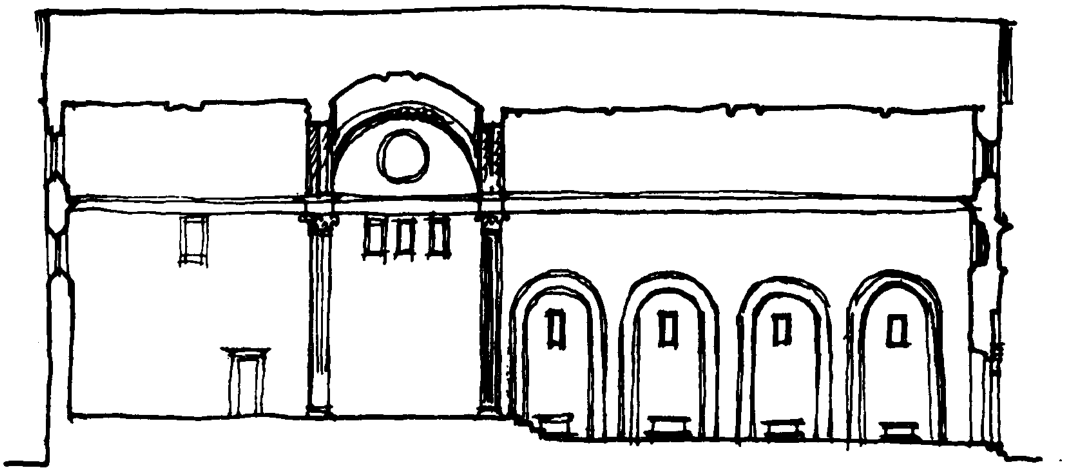
PLAN - (SIMSON)



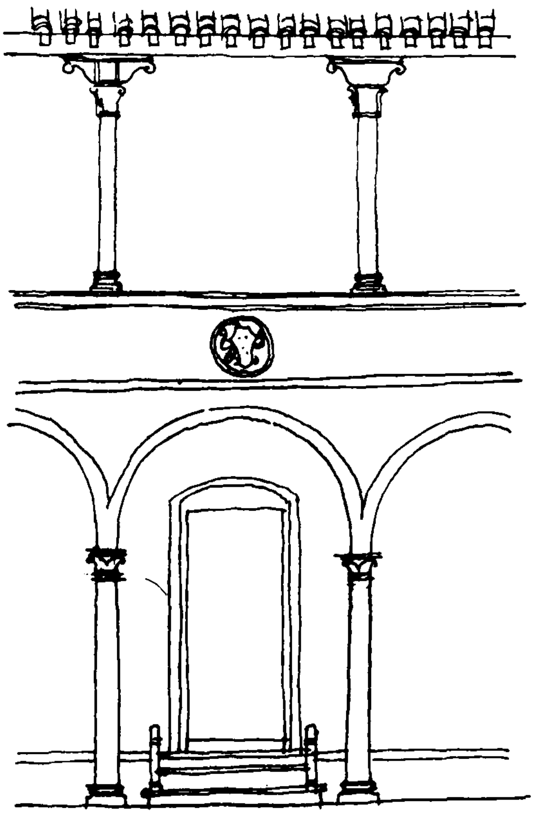
FAÇADE (MUNTZ)

S. ANDREA, MANTUA

圣安得利亚教堂的纵剖面局部、平面和立面，曼托瓦



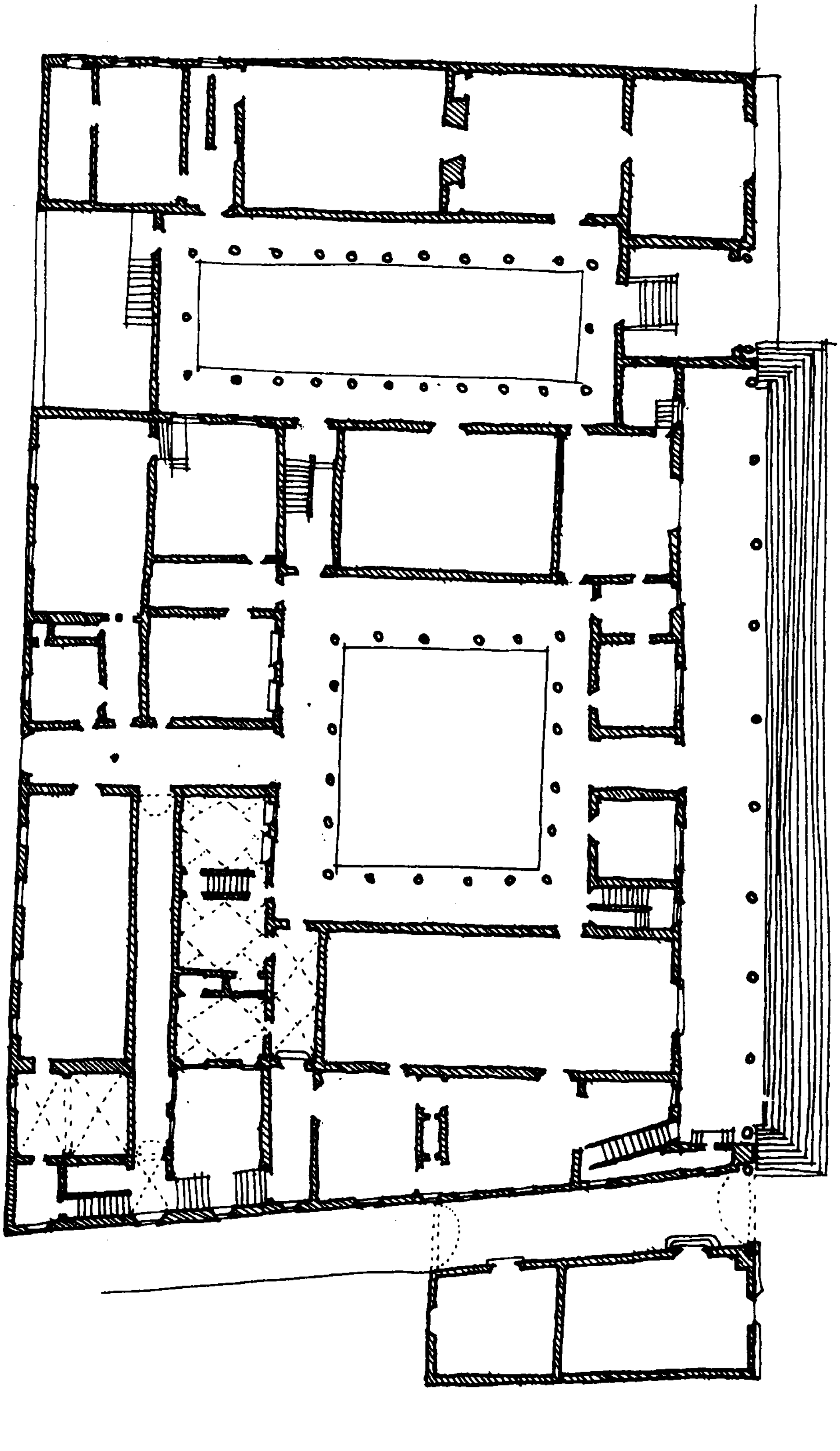
SECTION - THE CHURCH
BADIA DE FIESOLE



LOGGIA IN GARDEN
BADIA OF FIESOLE

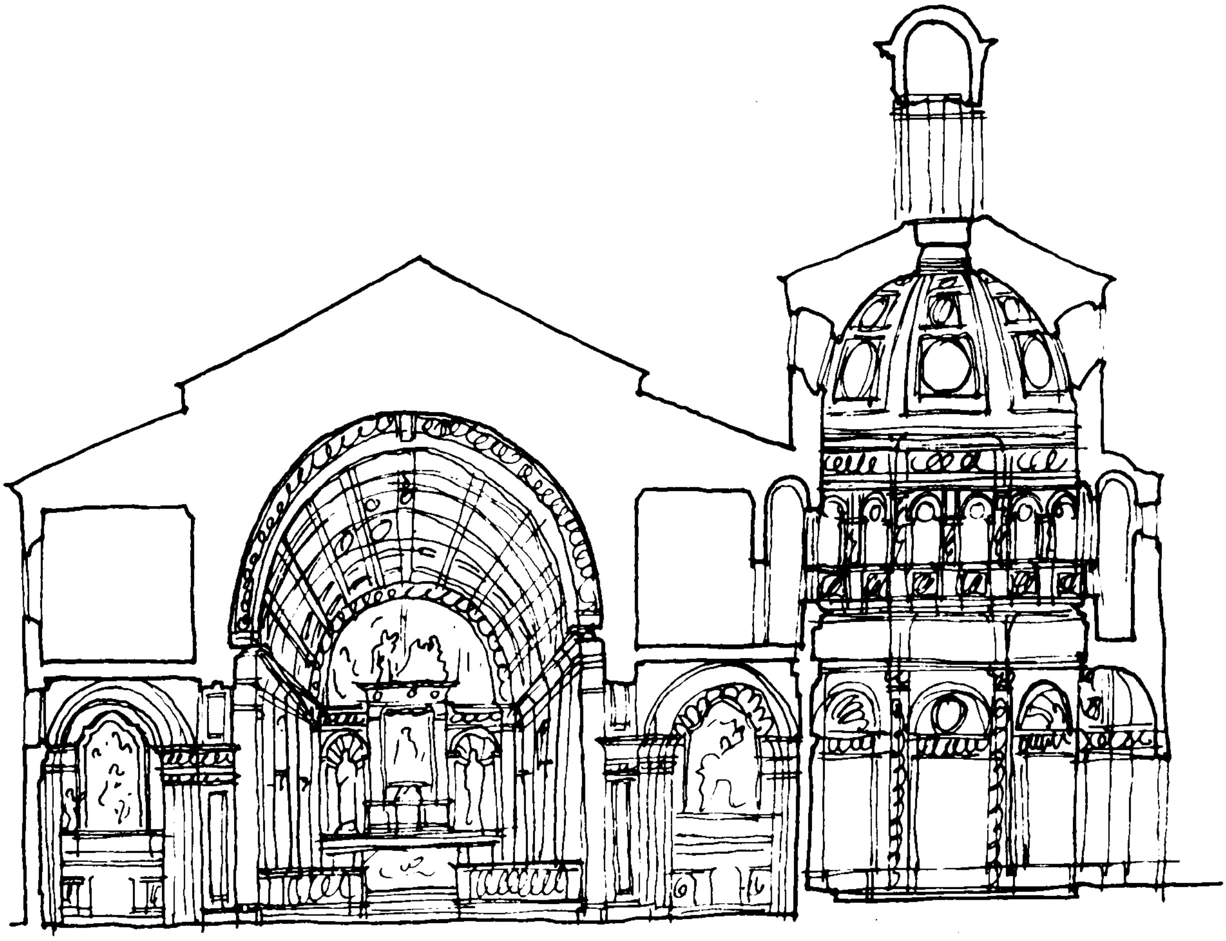
剖面——费索尔的巴狄亚教堂及花园中的凉廊





OSPEDALE DEGLI INNOCENTI
FLORENCE

孤儿院，佛罗伦斯

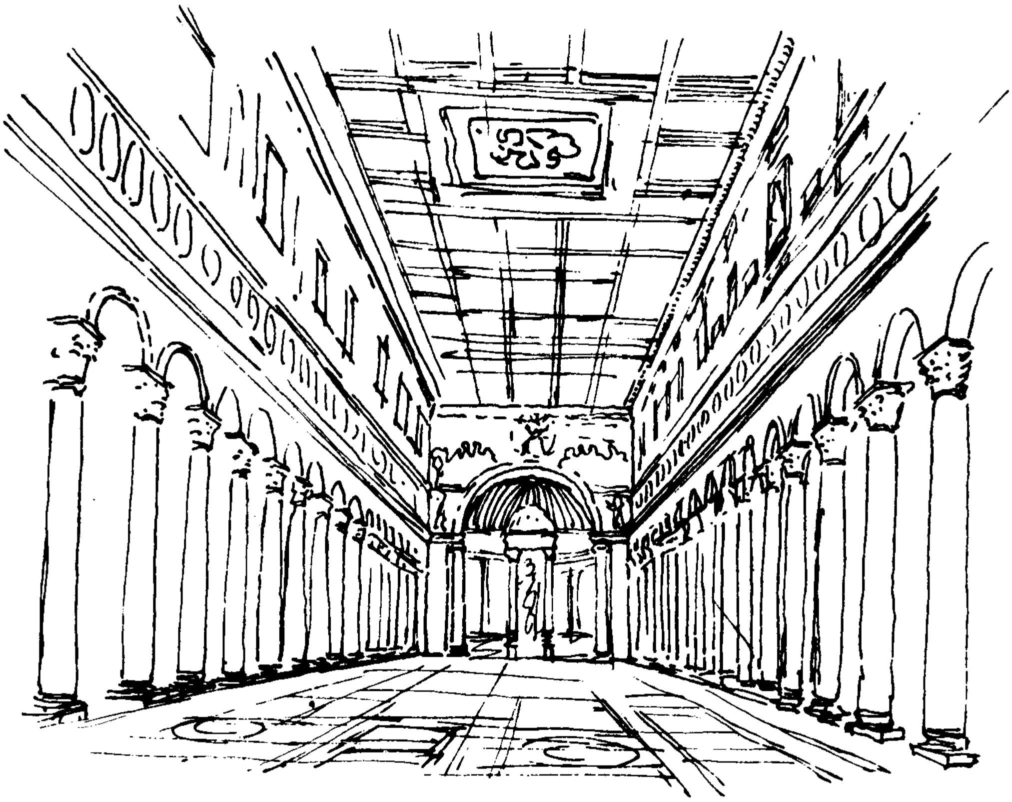


CHANCEL IN PERSPECTIVE SACRISTY

SAN SATIRO, MILAN.

(SIMPSON)

圣萨蒂罗教堂圣器室及圣坛透视，米兰



BASILICA CHURCH

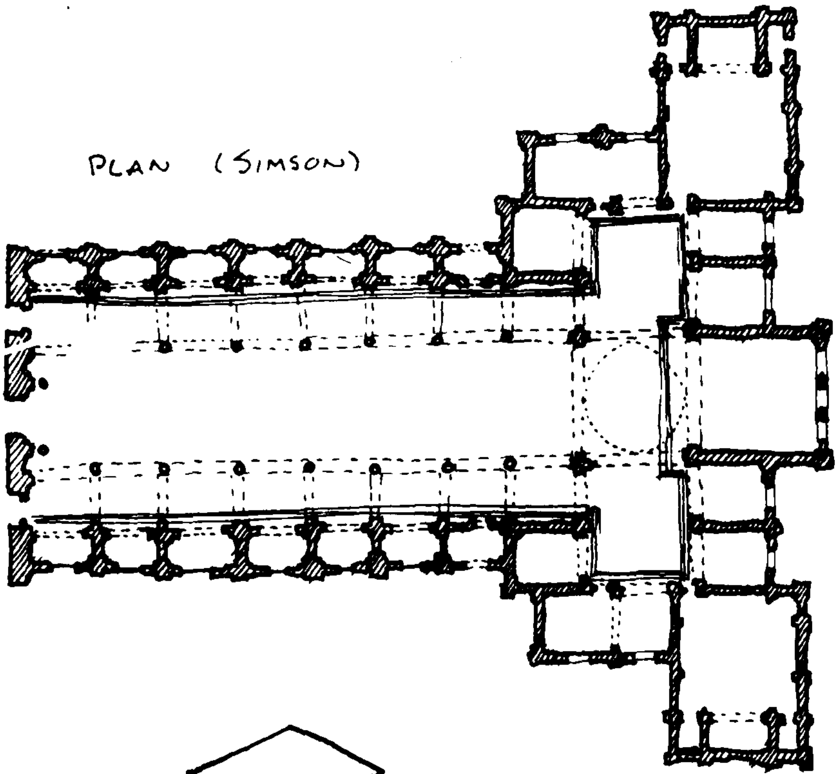
OF

ST. PAUL

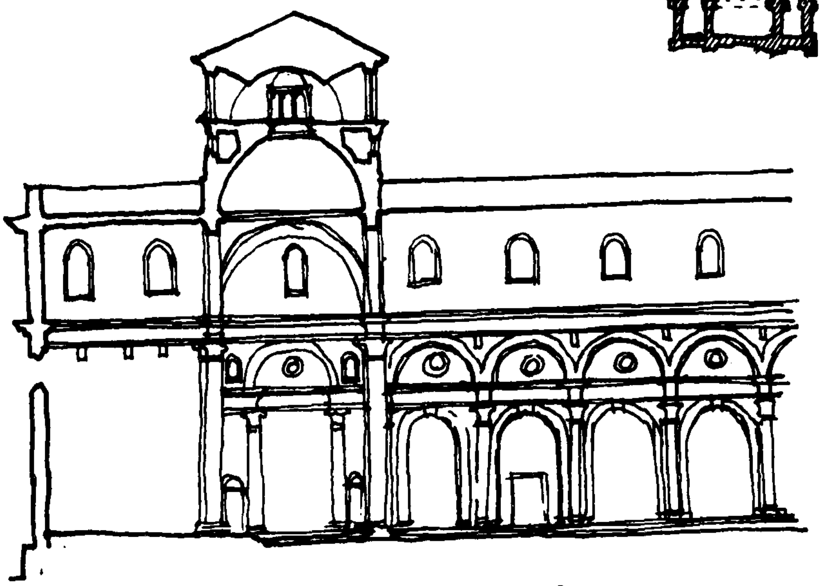
ROME.

圣保罗巴西里卡式教堂，罗马

S. LORENZO, FLORENCE

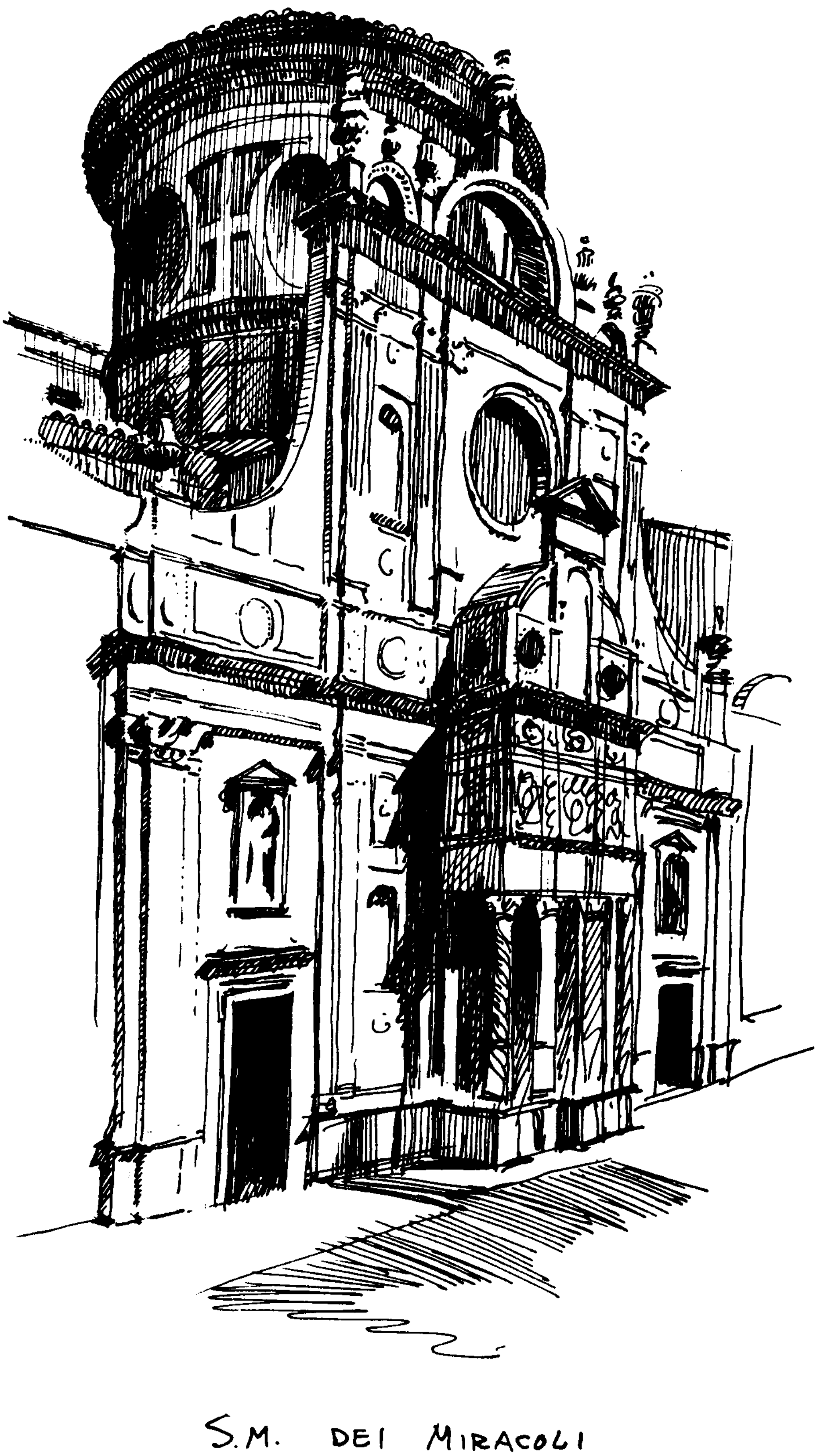


PLAN (SIMSON)



SECTION - (BAUKUNST.)

圣劳伦佐教堂平面和剖面，佛罗伦斯



S.M. DEI MIRACOLI

BRESCIA.



Santa Sophia
Constantinople
From the University Prints

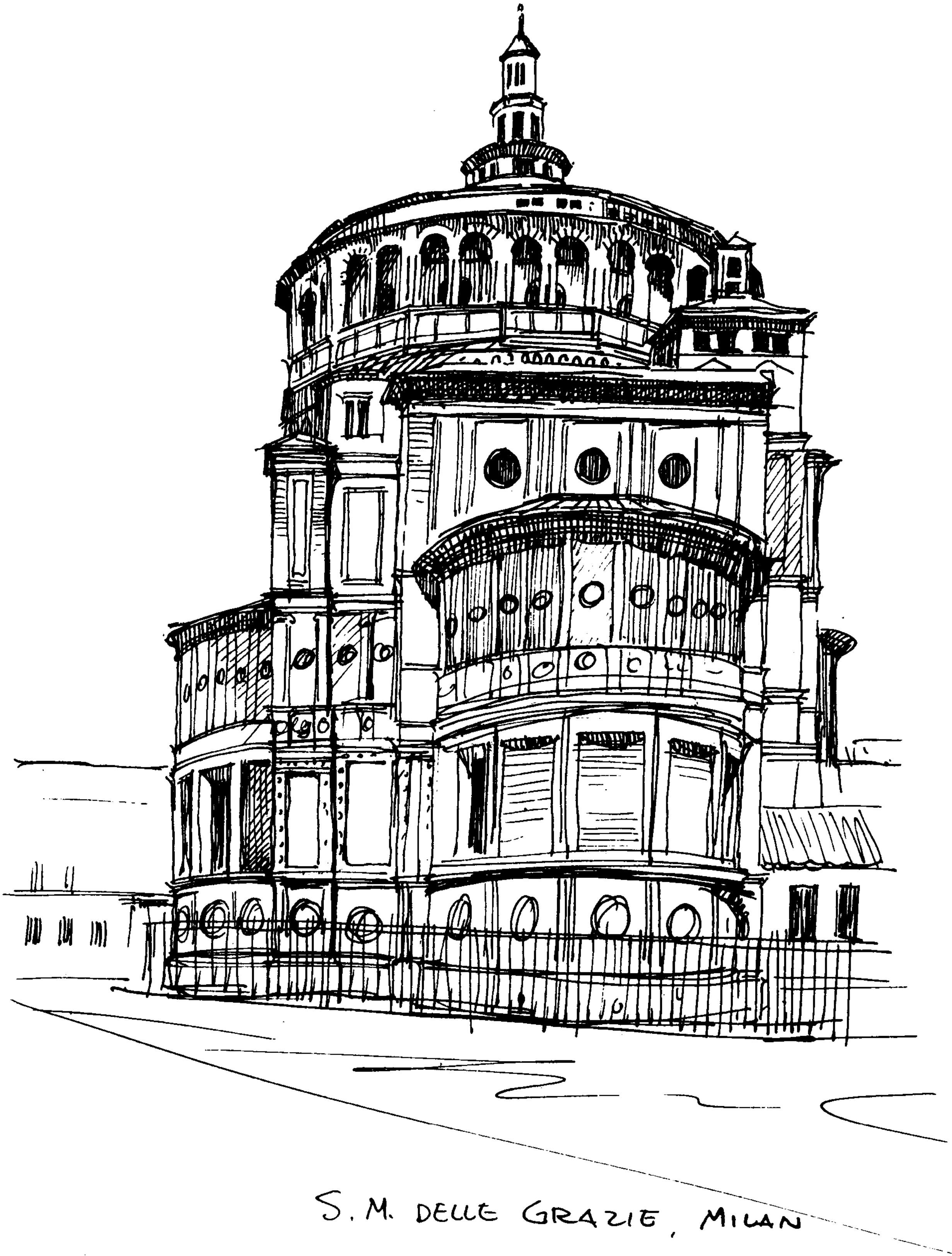
Illustration of the Composition
of Mass.

Please find examples in some
book other than Univ. Prints.

圣索菲亚大教堂，君士坦丁堡

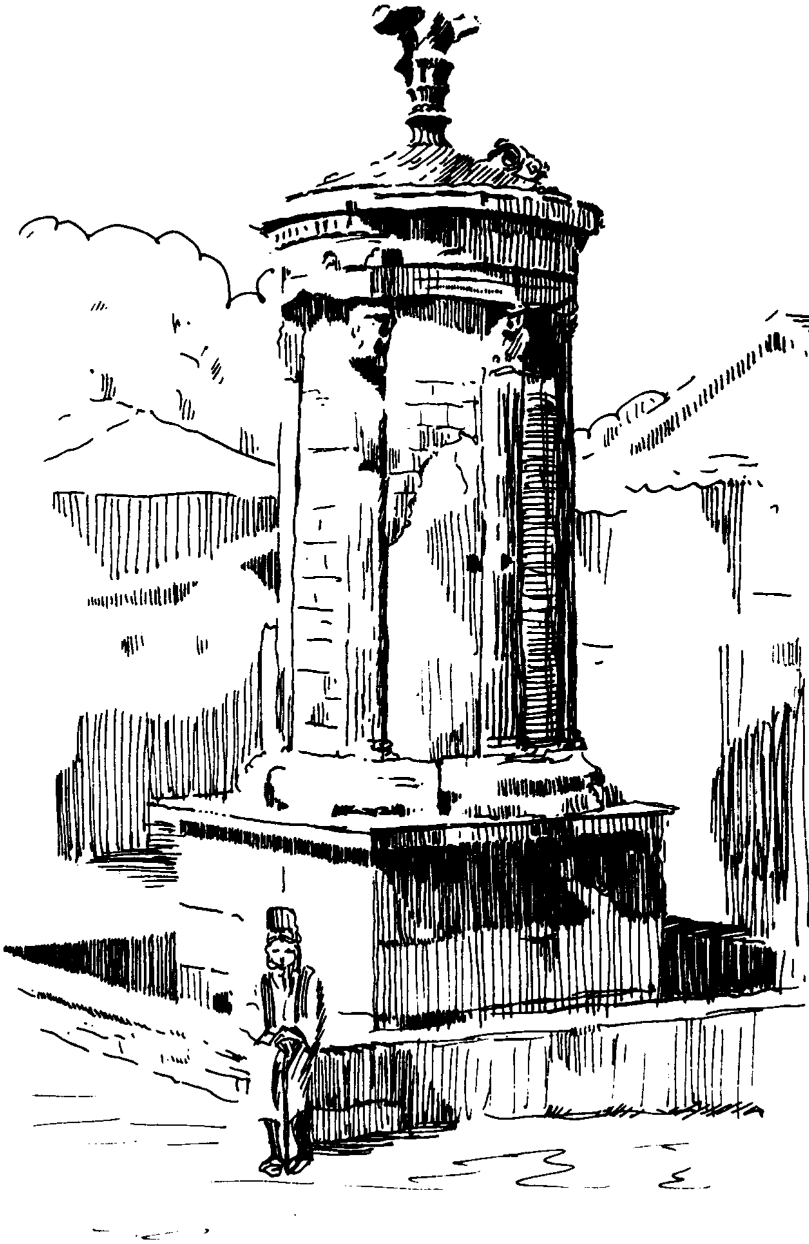


圣宇斯塔克教堂，巴黎



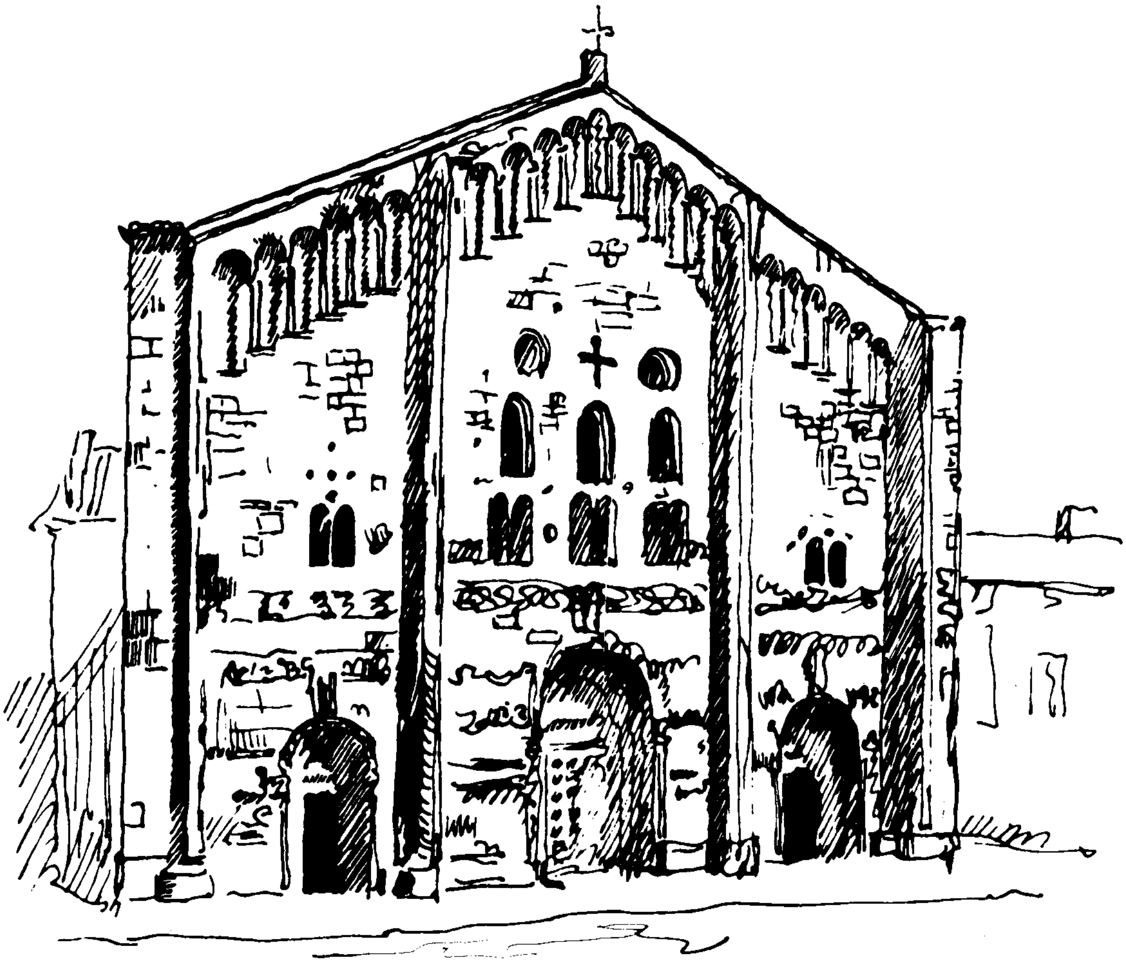
S. M. DELLE GRAZIE, MILAN

(VALERI)



CHORAGIC MONUMENT OF LYSICRATES
ATHENS, GREECE.

奖杯亭,希腊雅典



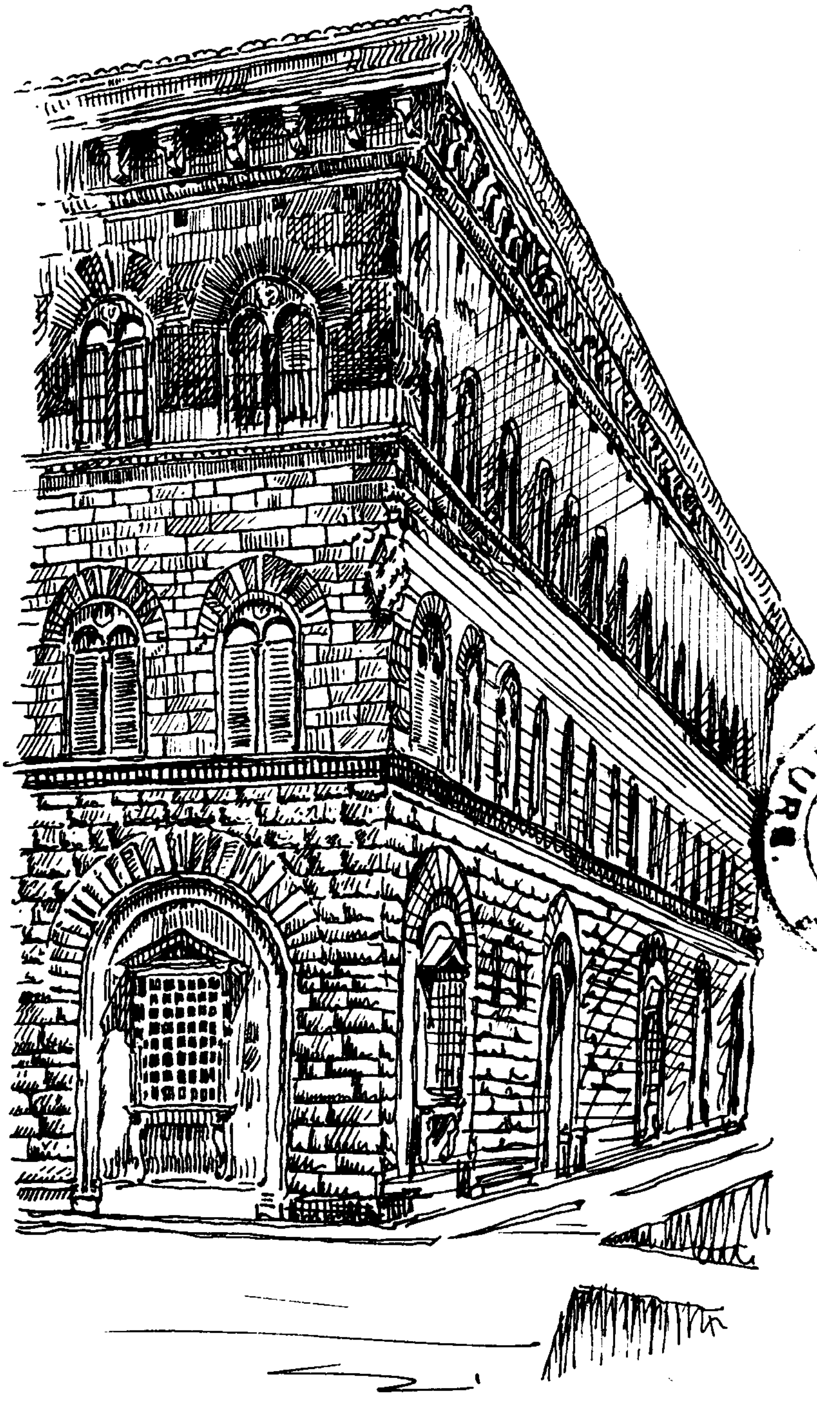
S. Michele, Pavia.

Representing the

Italian Romanesque.

LOMBARD SCHOOL.

圣米盖勒,帕维亚　显示意大利罗曼乃斯克式



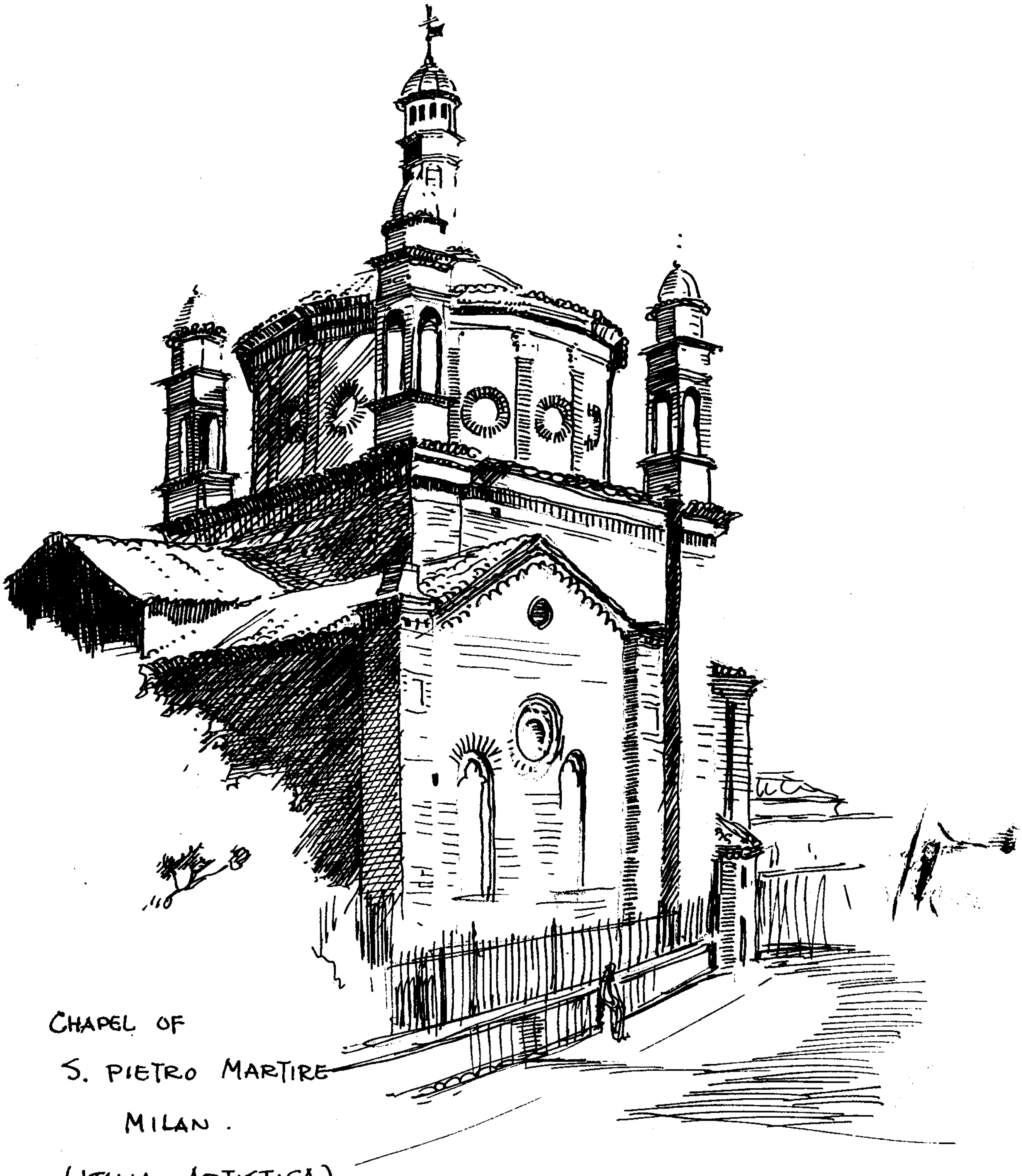
PALAZZO RICCARDI, FLORENCE.

FROM

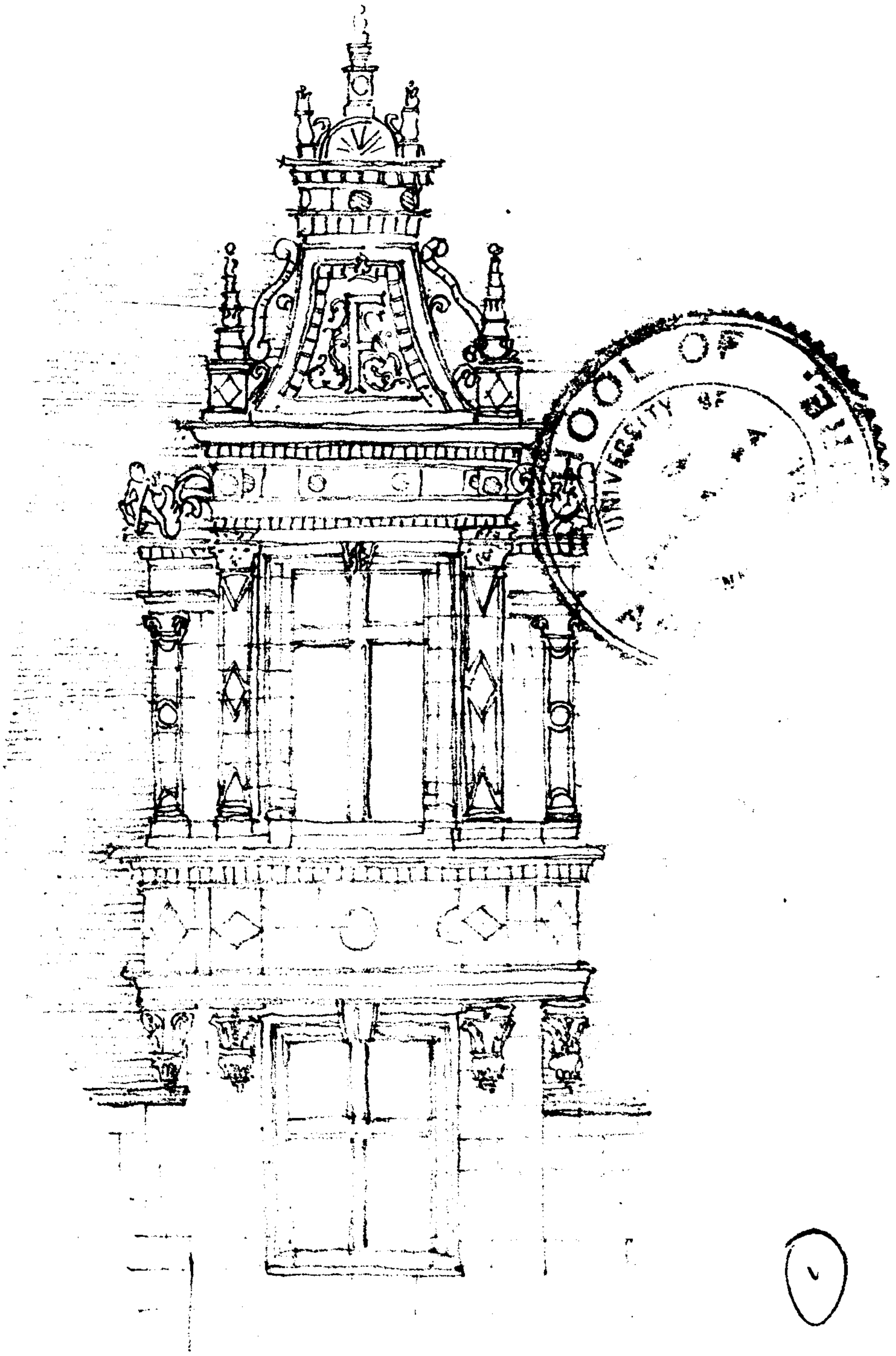
FLETCHER - HISTORY OF ARCHITECTURE.

(1)

吕卡蒂府邸，佛罗伦斯



圣彼得马尔蒂雷教堂的礼拜堂，米兰



DORMER-WINDOW
CHATEAU DE CHAMBORD

商堡府邸的天窗



PAZZI CHAPEL . FLORENCE

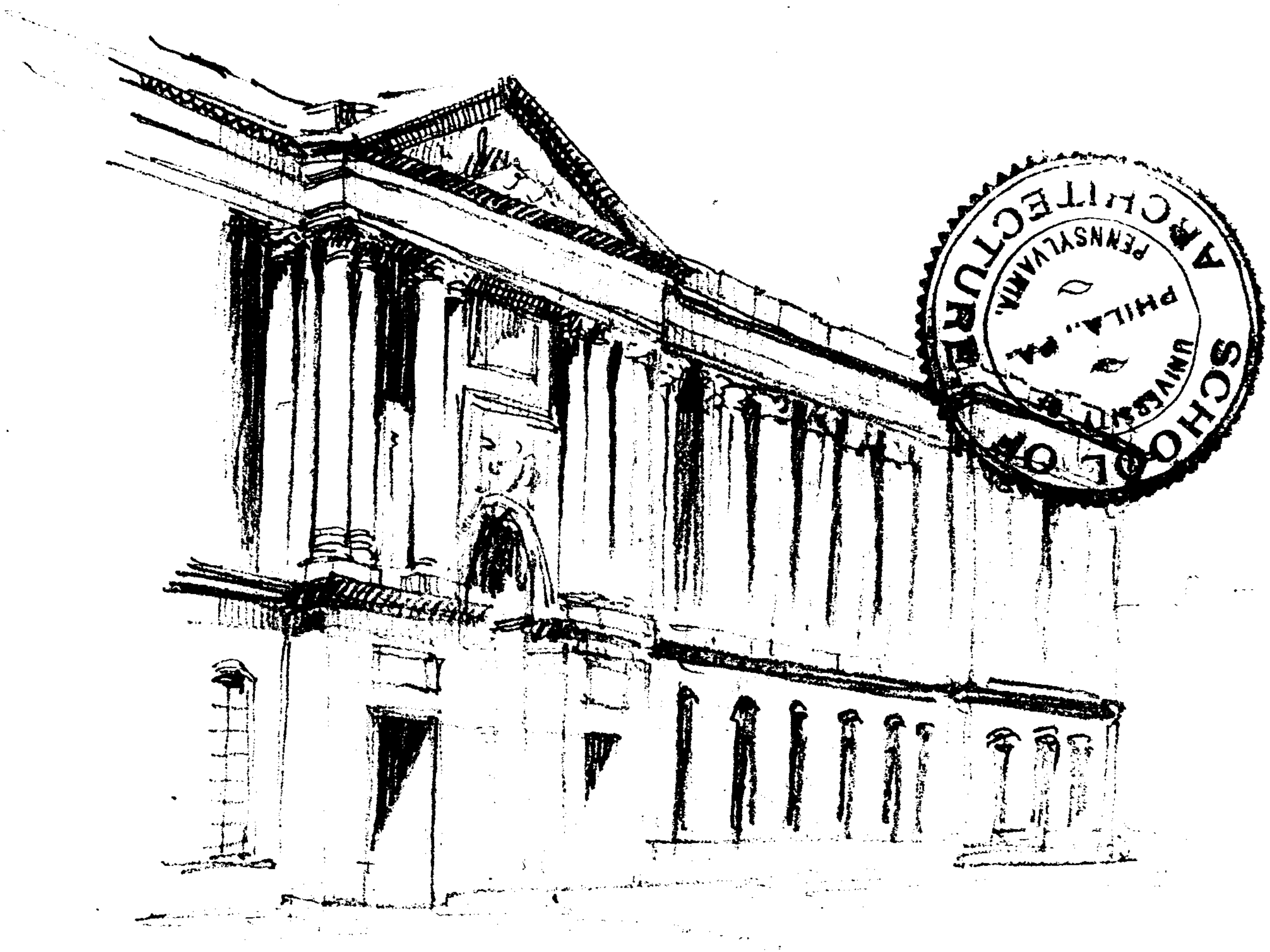
BRUNELLESCHI

CHITECTURE

(1)

Reference?

帕齐礼拜堂,佛罗伦斯



THE COLLONADE OF THE LOUVRE

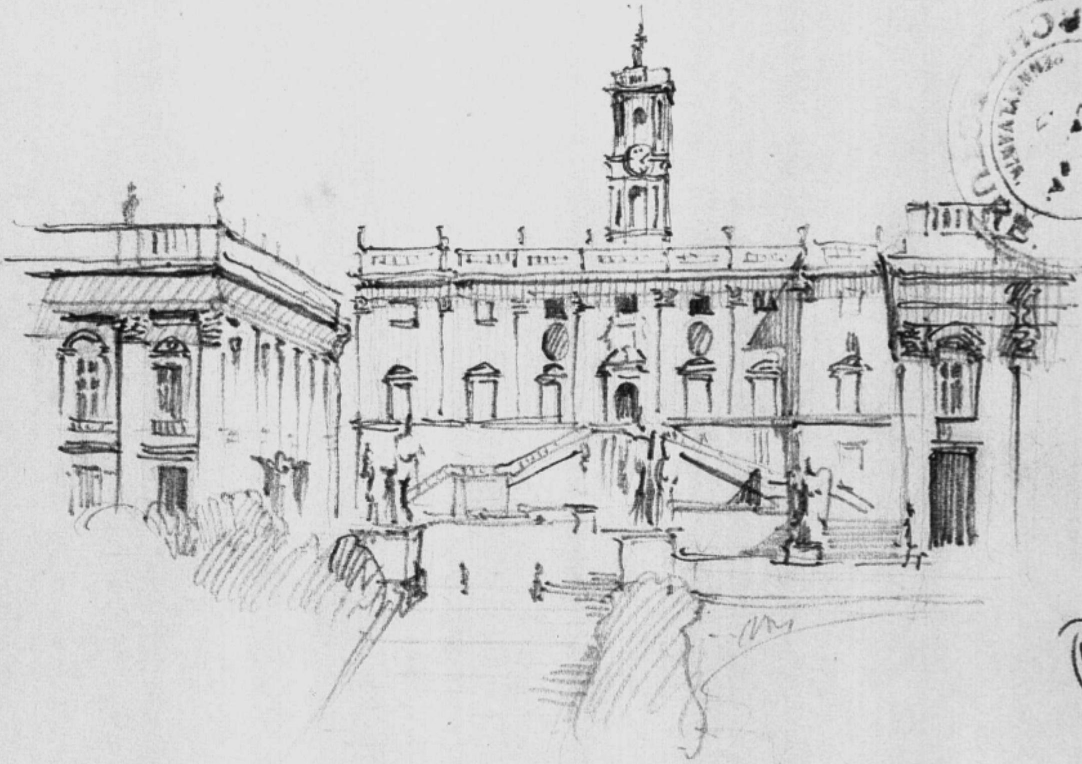
PARIS (1)

— PHOTO —

卢浮宫的柱廊,巴黎

10

ARCH SCHOO
UNIVERSITY
PHILA. PA.

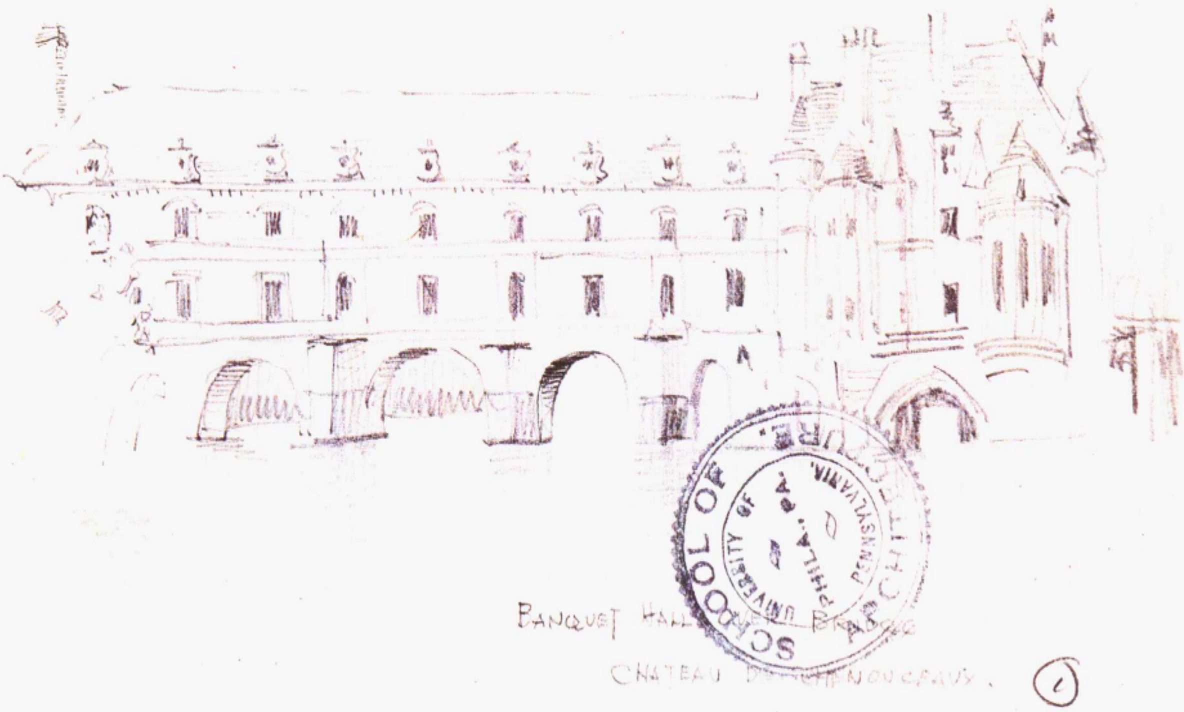


(1)

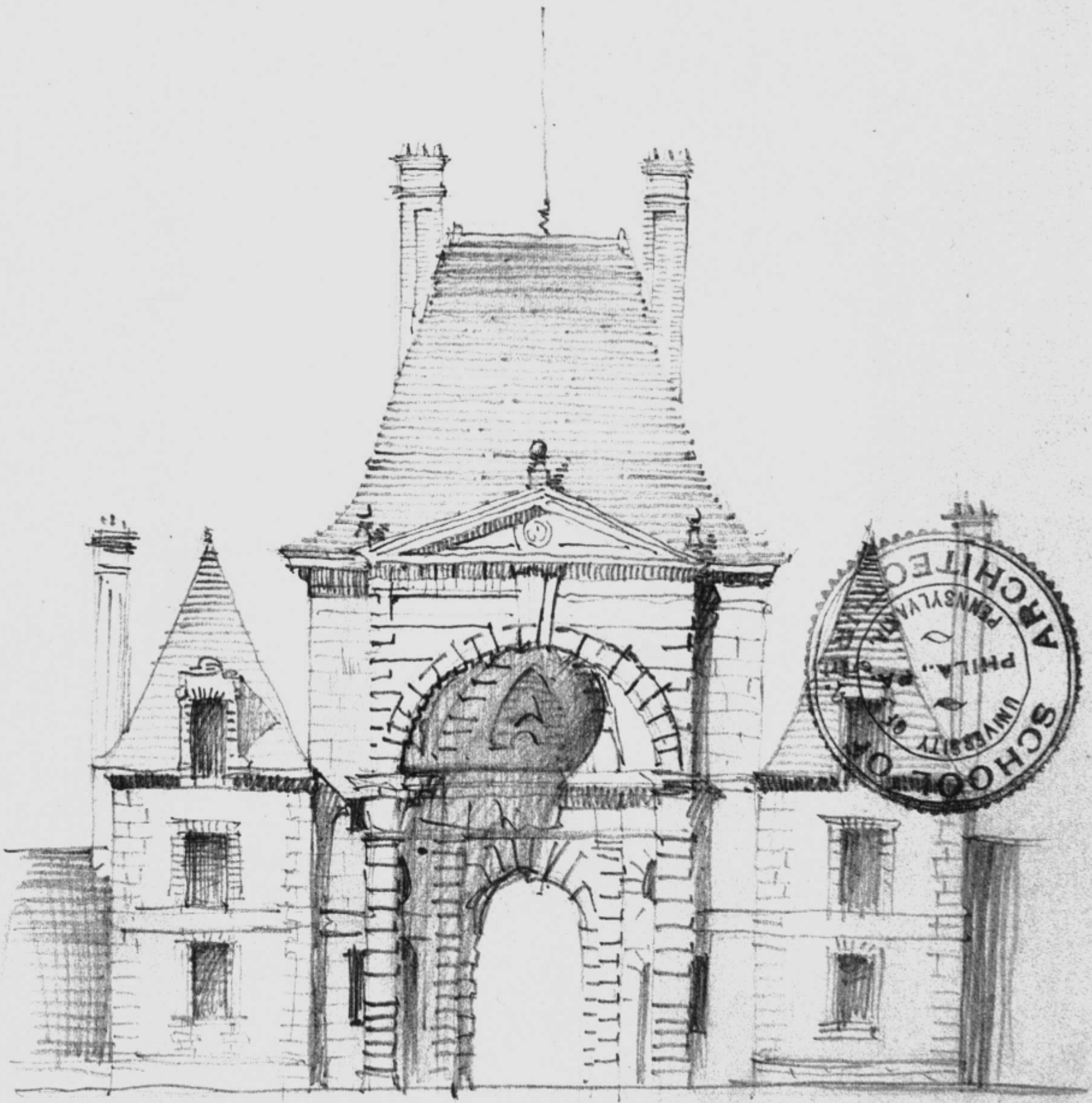
THE CAPITAL ROME

FROM FLETCHER HISTORY OF ARCHITECTURE

罗马某建筑


BANQUET HALL
CHATEAU
SCHOOL OF
UNIVERSITY OF
PENNSYLVANIA
PHILA., PA.
1

某府邸



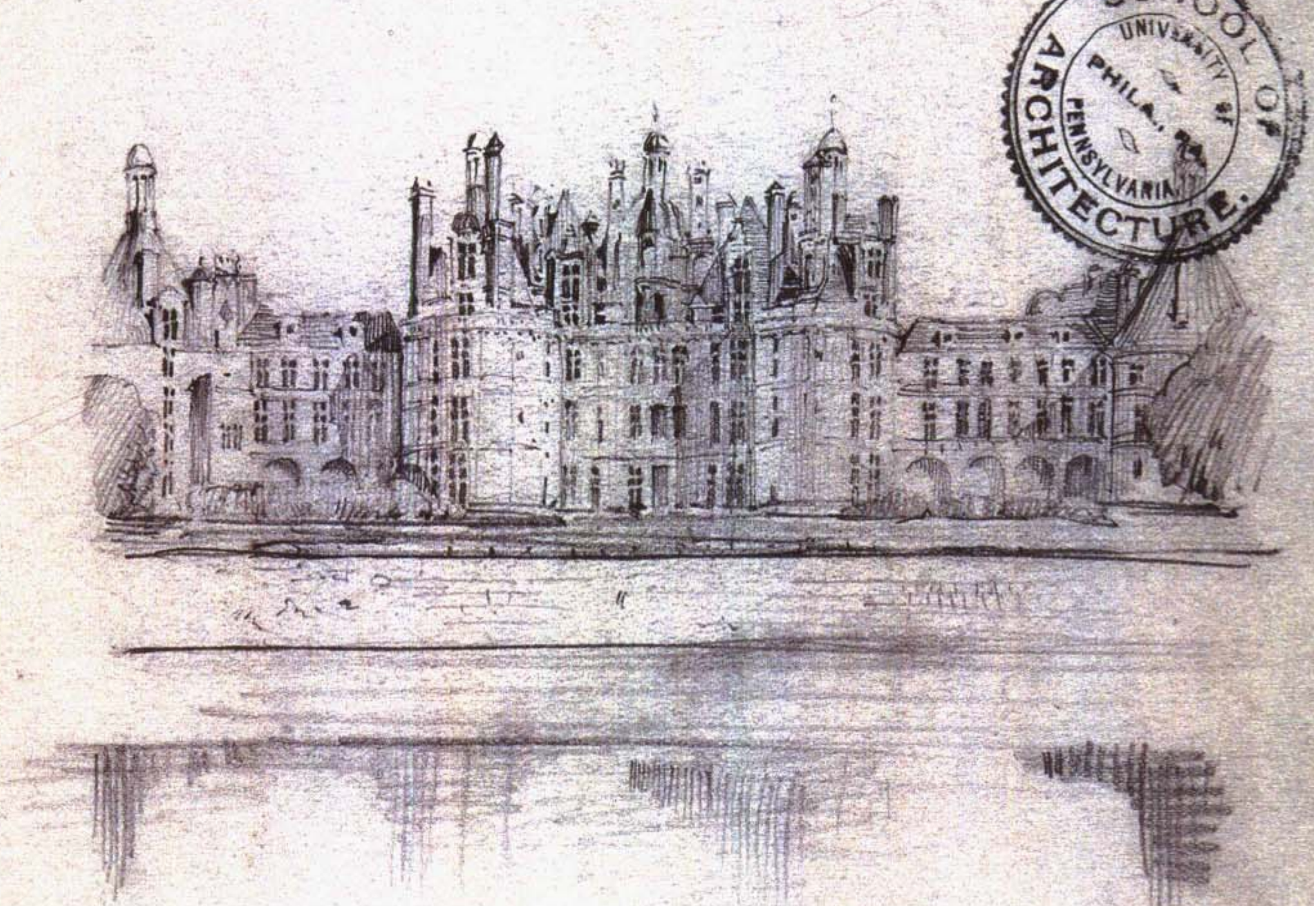
ELEVATION

ENTRANCE TO COUR HENRI IV.

FONTAINEBLEAU.

FROM — "Palais de FONTAINEBLEAU" —

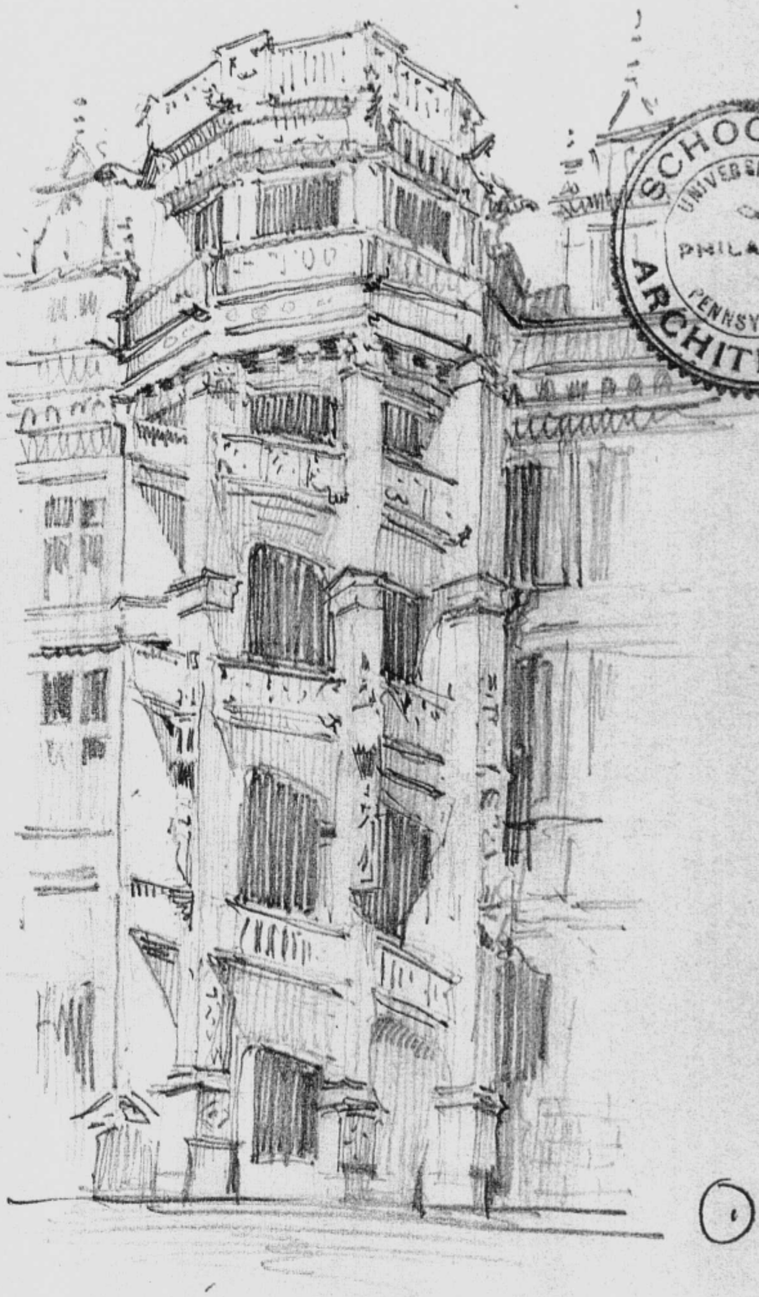
亨利四世宫廷的入口



CHATEAU DE CHAMBORD

(1)

From "FLETCHER'S"

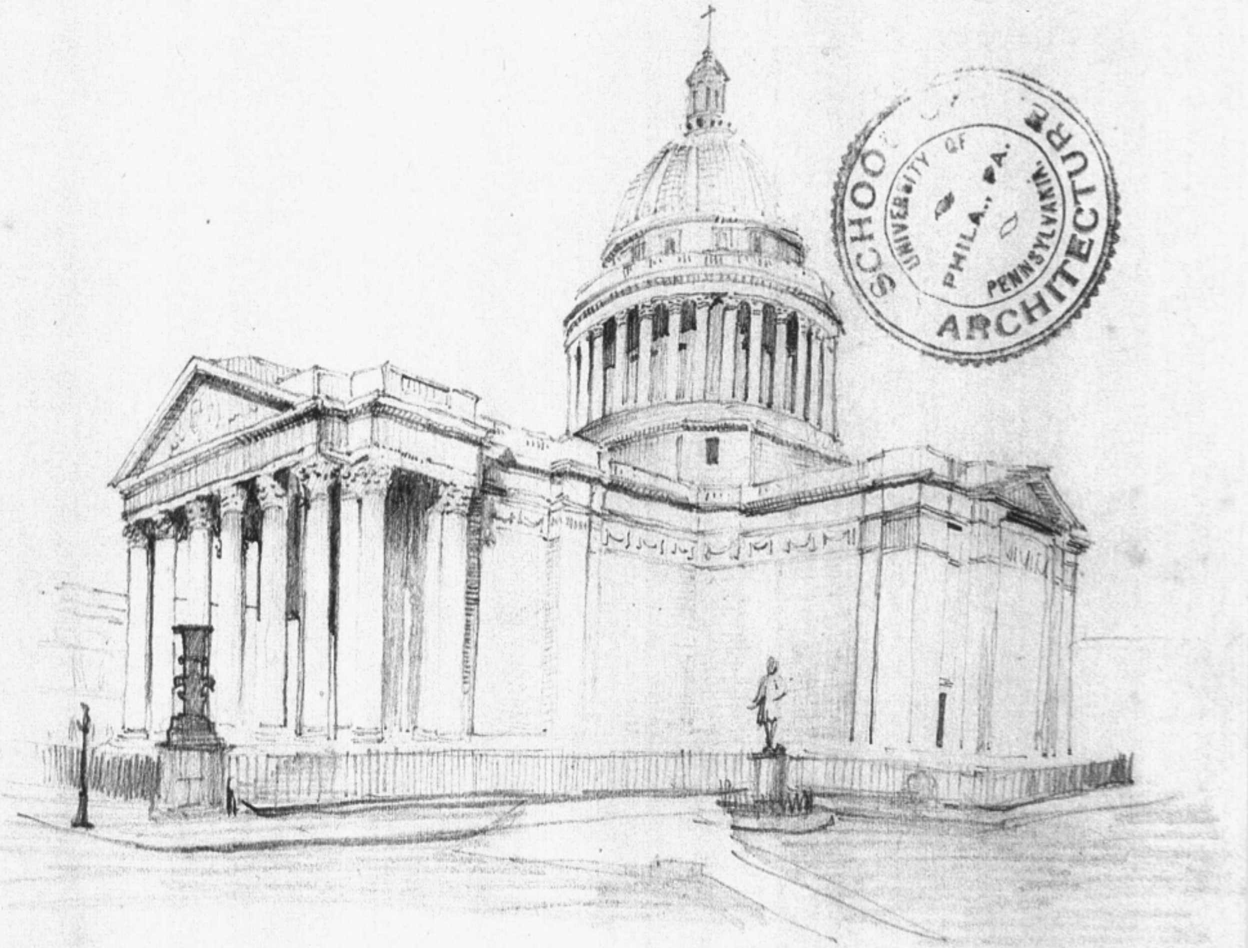


SCHOOL OF ARCHITECTURE
UNIVERSITY OF PENNSYLVANIA
PHILA., PA.

CHÂTEAU DE BLOIS

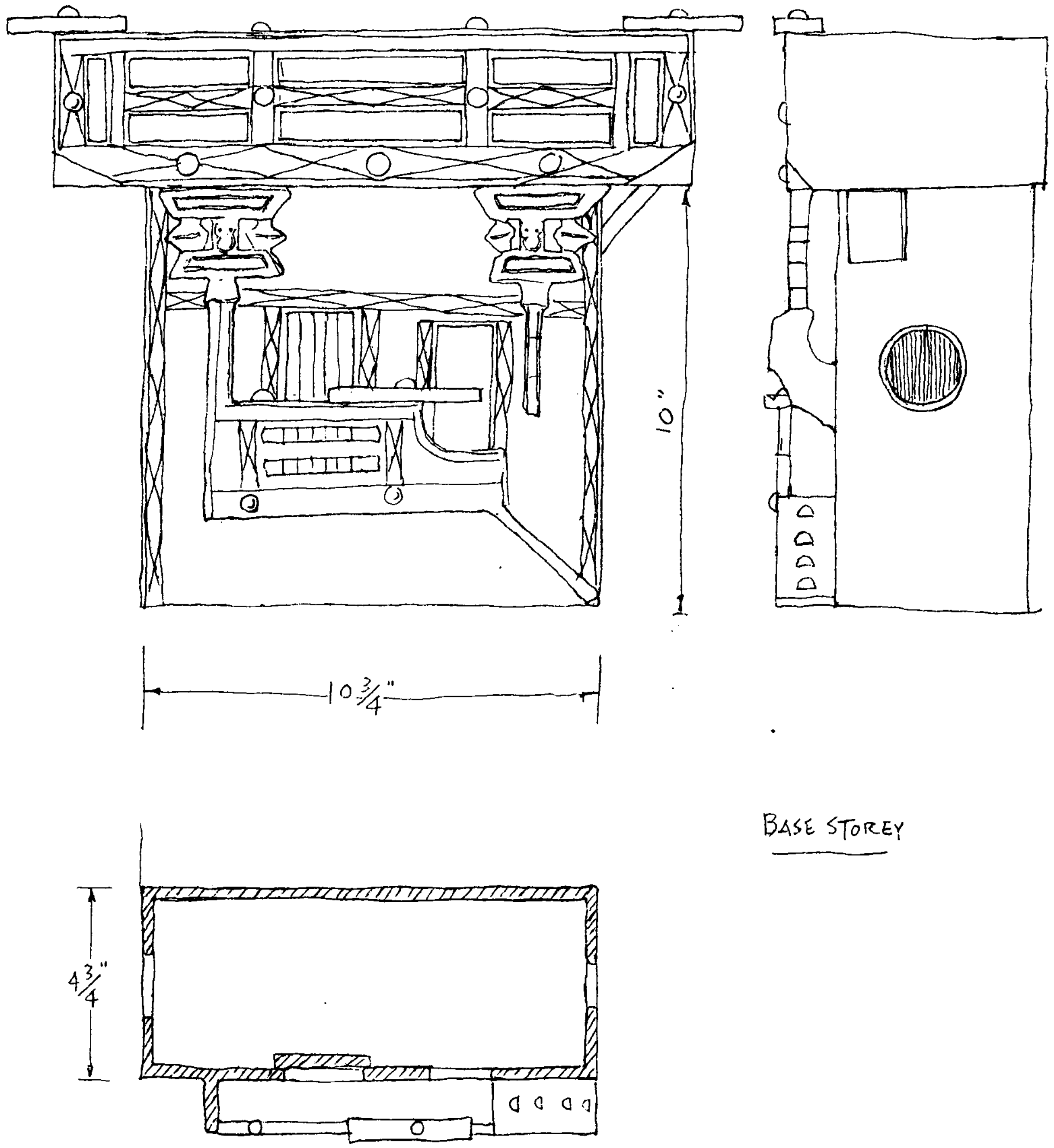
— FLETCHER'S - History of Architecture.

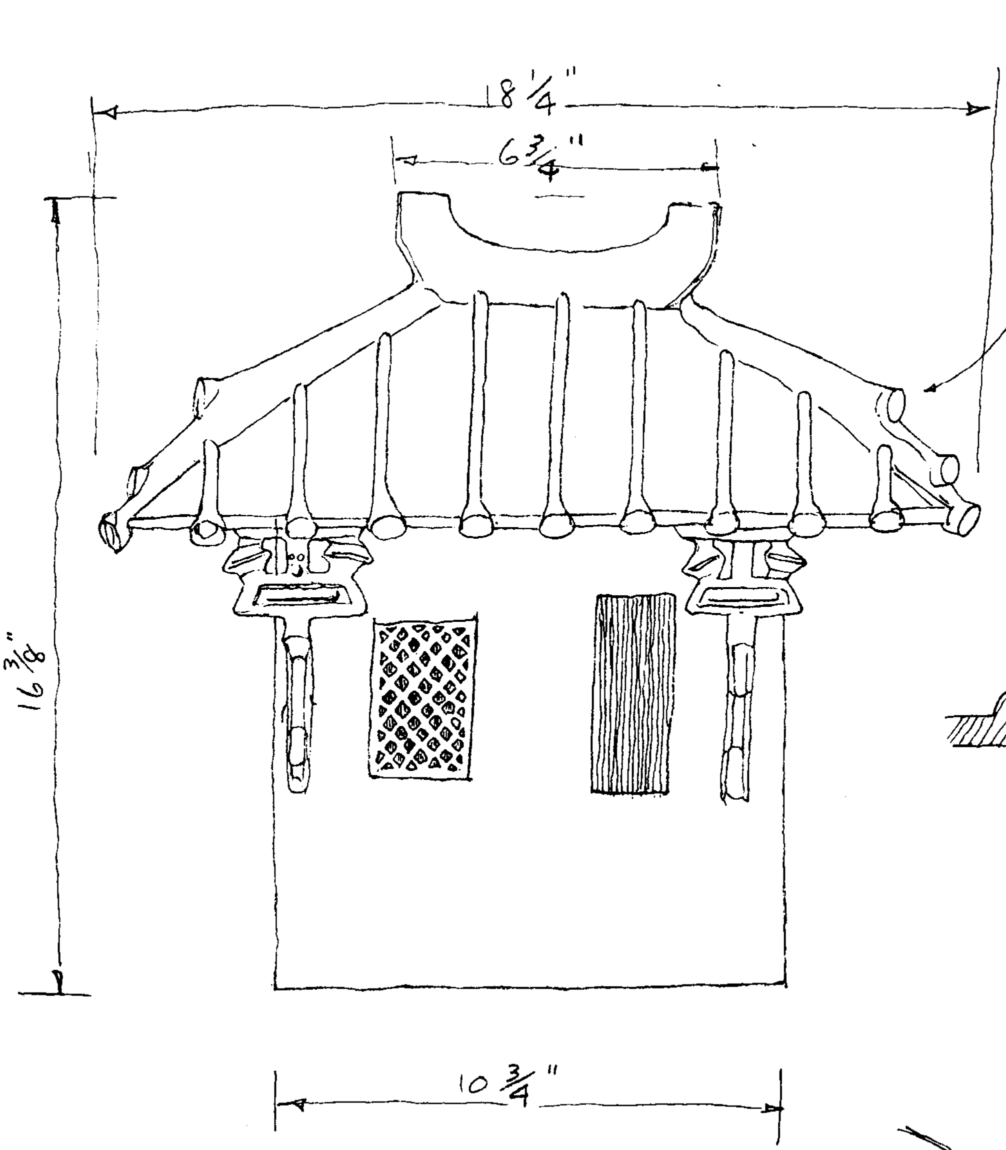
布洛阿府邸

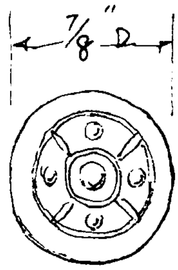


先贤祠,巴黎

46


10"
10¾"
4¾"
BASE STOREY

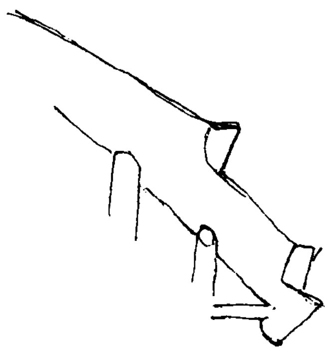




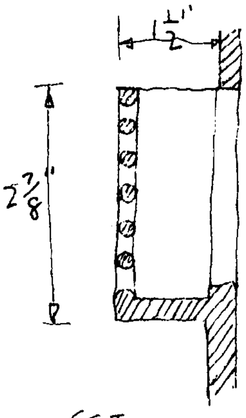
TILE END

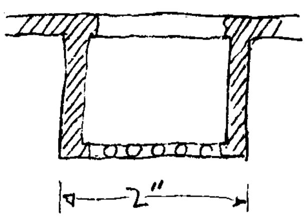


TILE SECTION



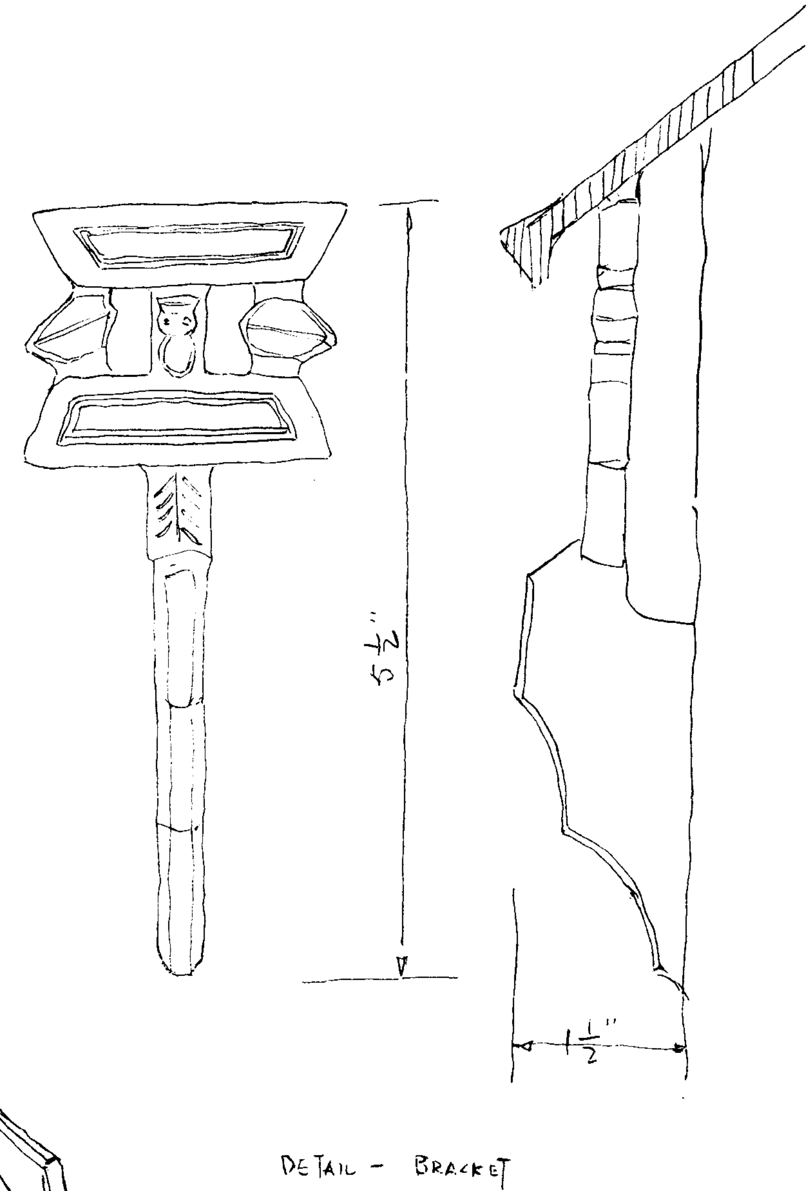
DIRECT ELEVATION
FRONT HIP OF ROOF

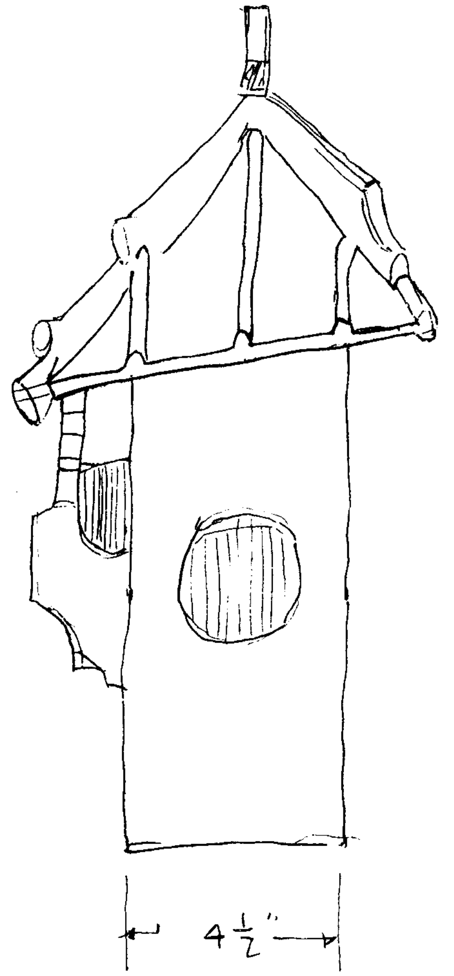




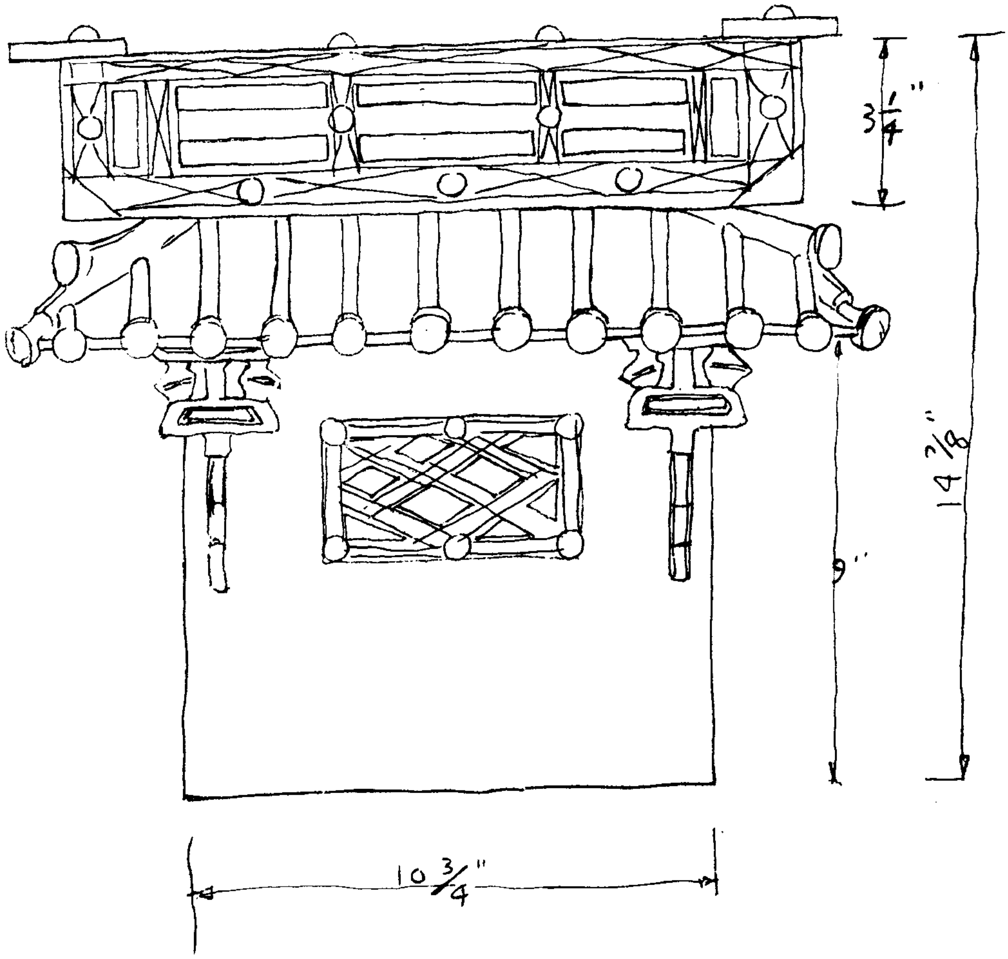
SECTION PLAN.
WINDOW & LETTICE (?)

OTHER WINDOW 3 1/2' x 1 3/8"

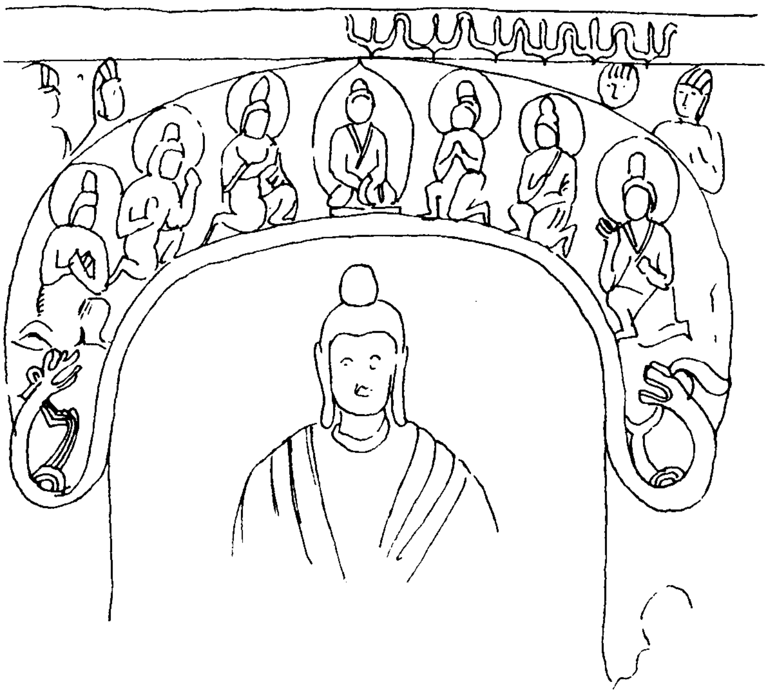


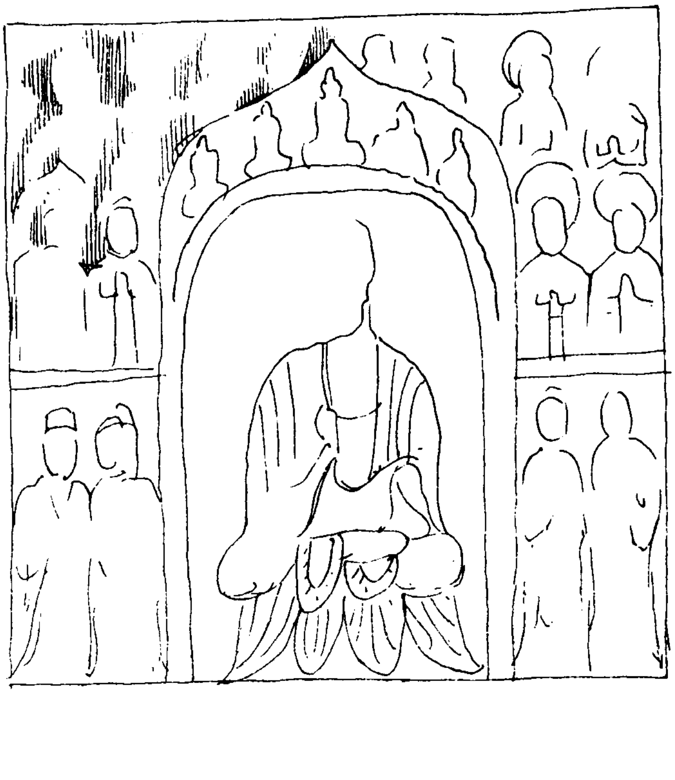


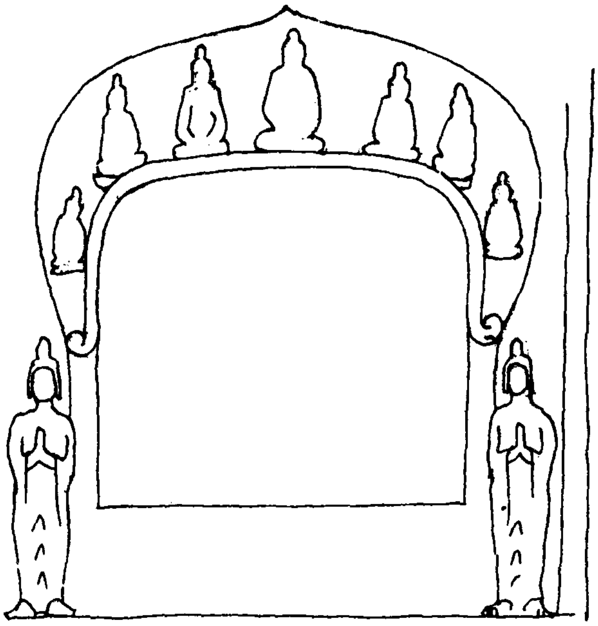
上图:牛腿细部(明器)
左图:侧立面(明器)



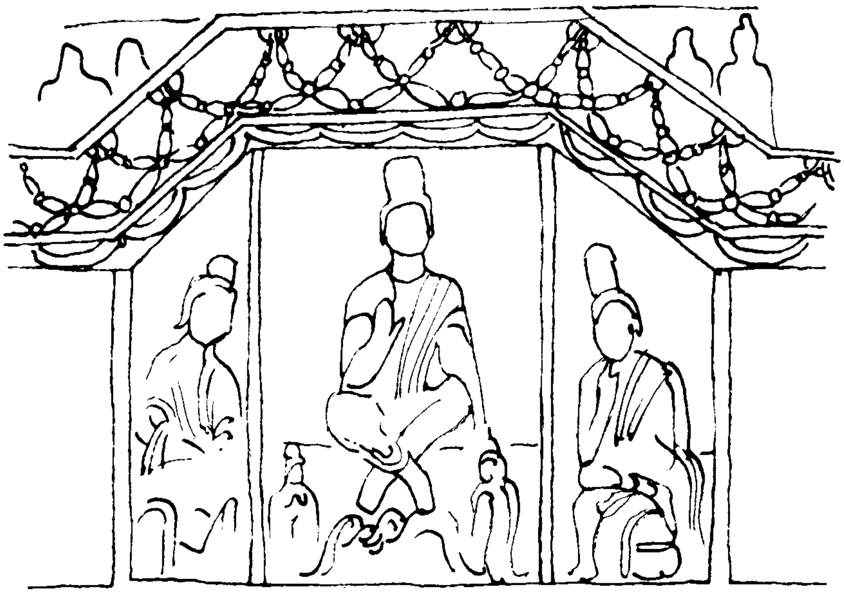
WINDOW 5 1/4" x 3"

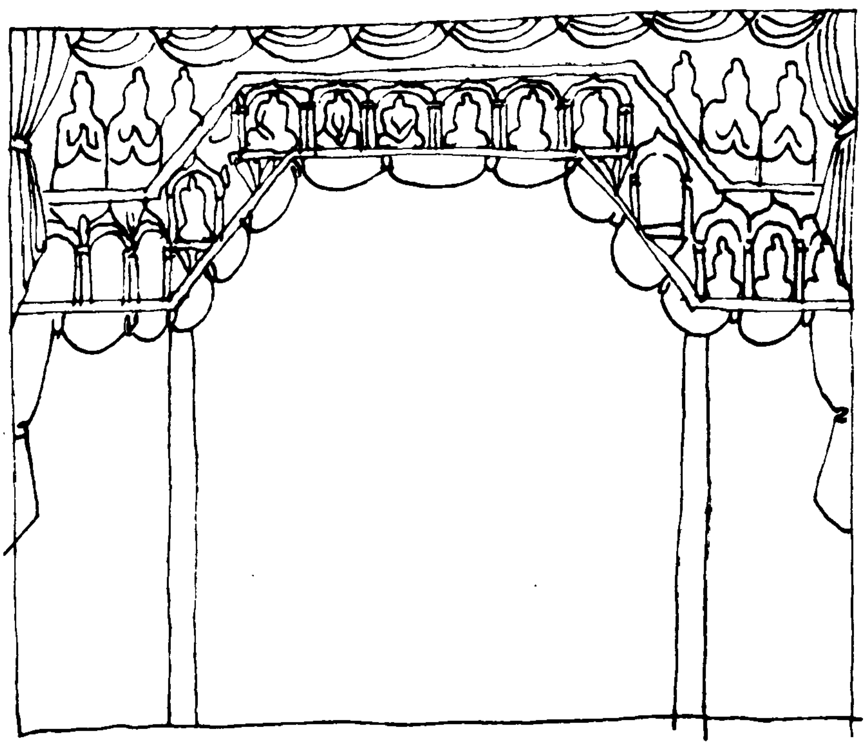


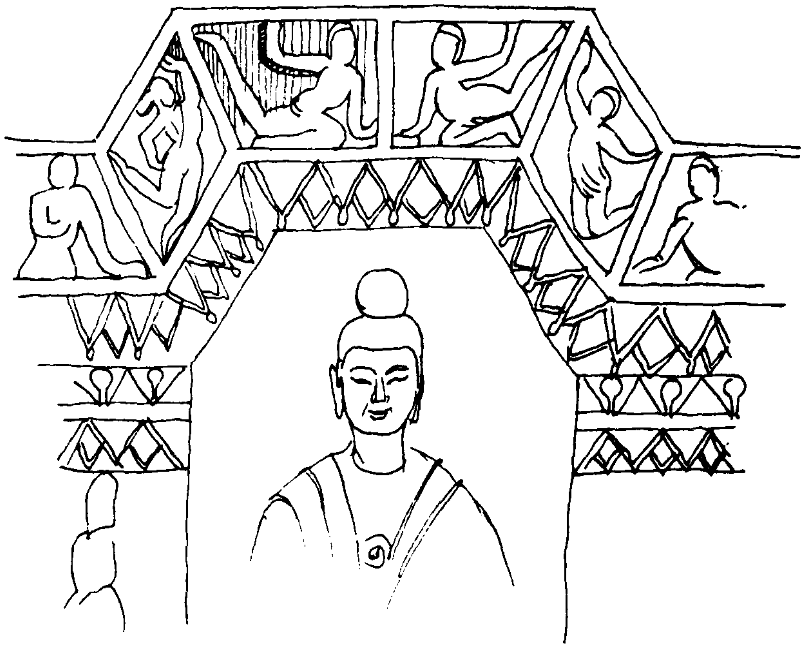


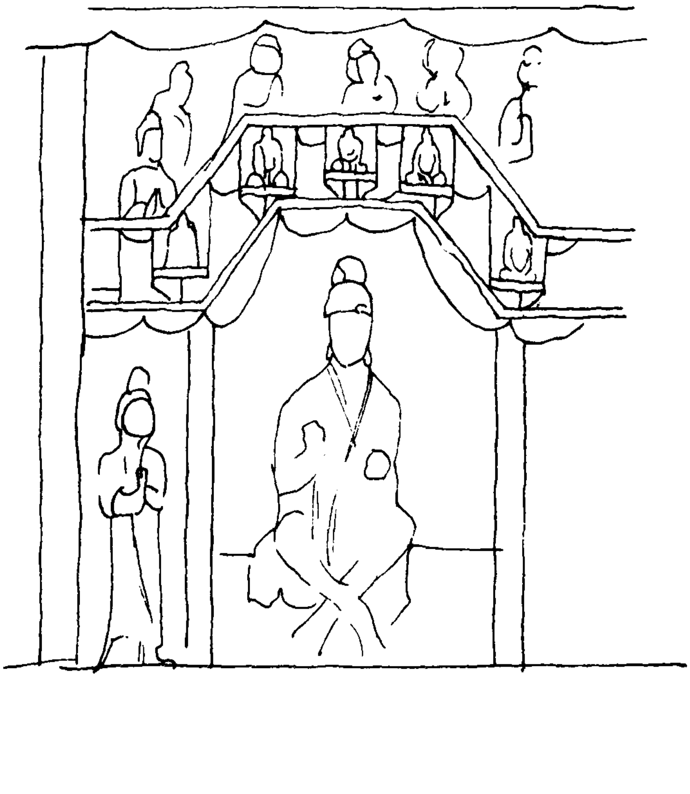




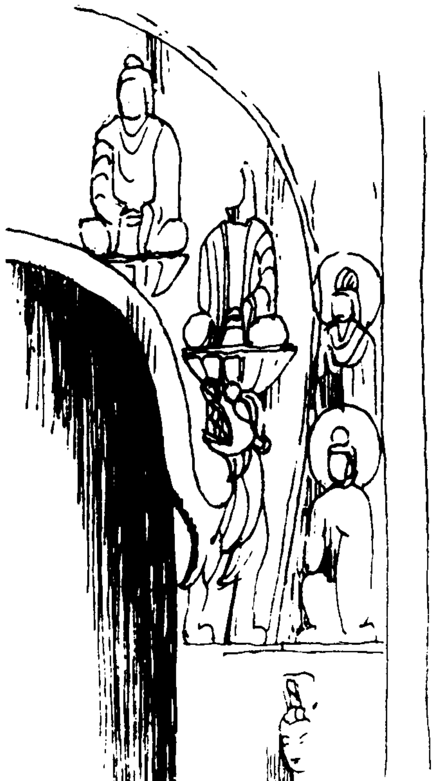


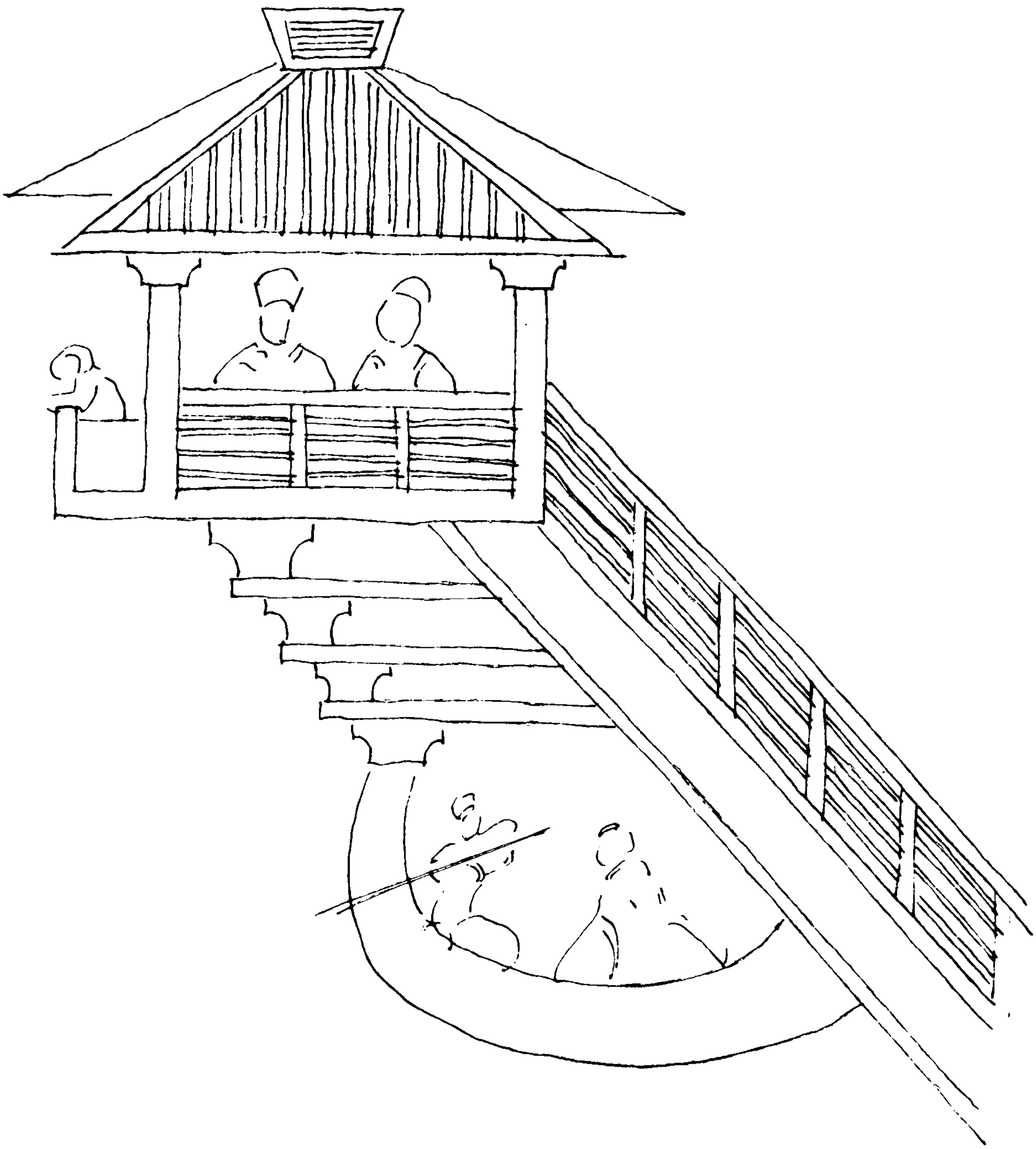


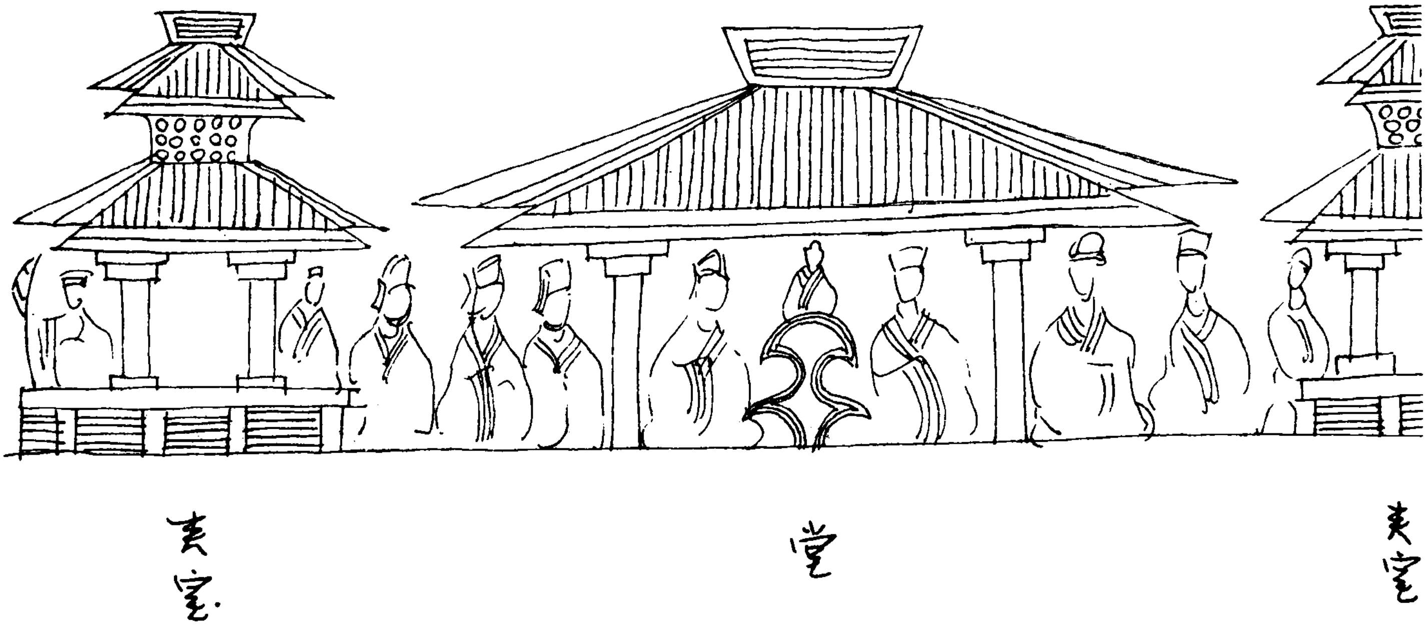


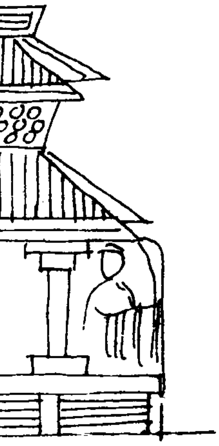


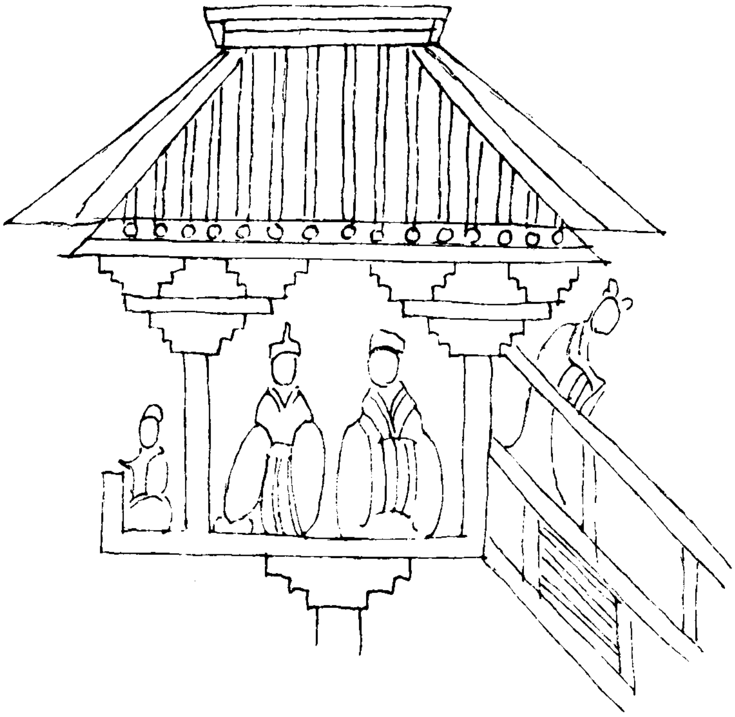




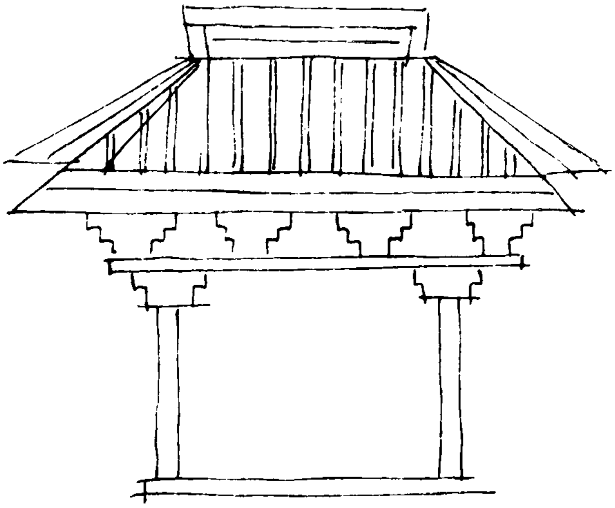



夹室
堂
夹室

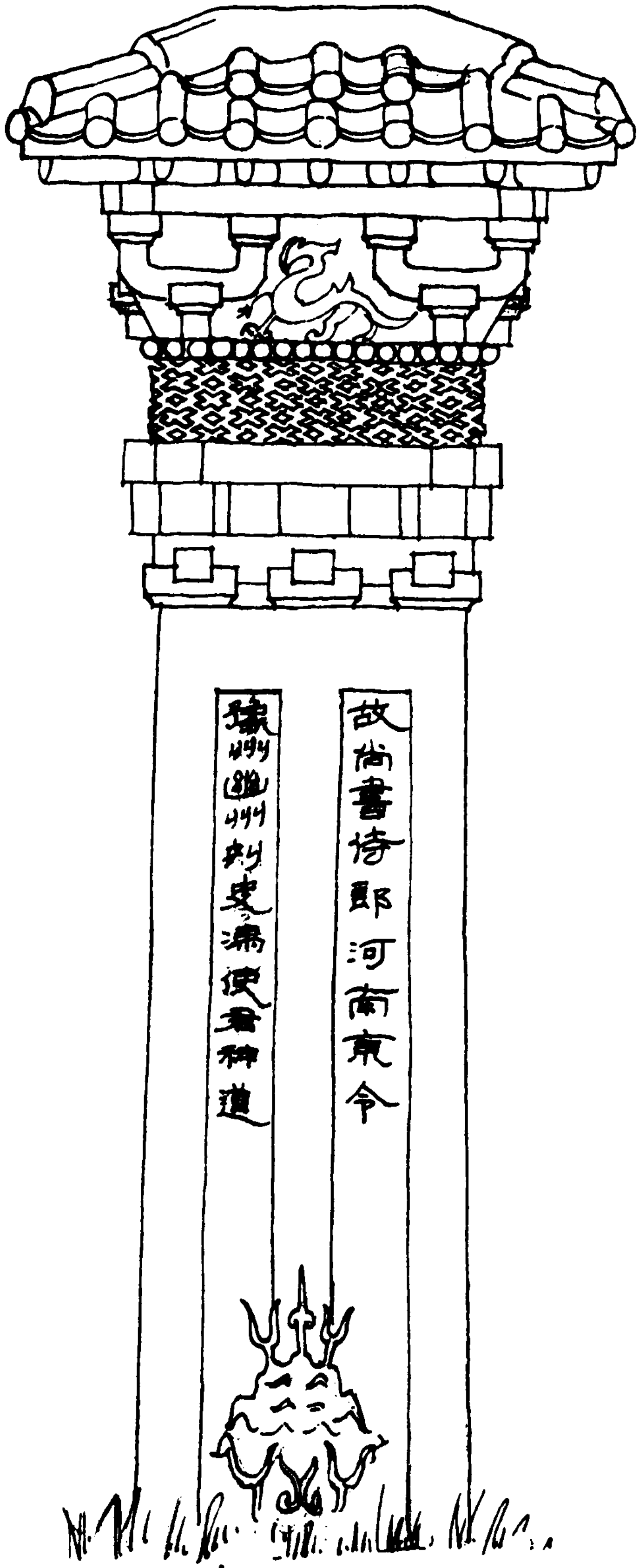




第二九九圖

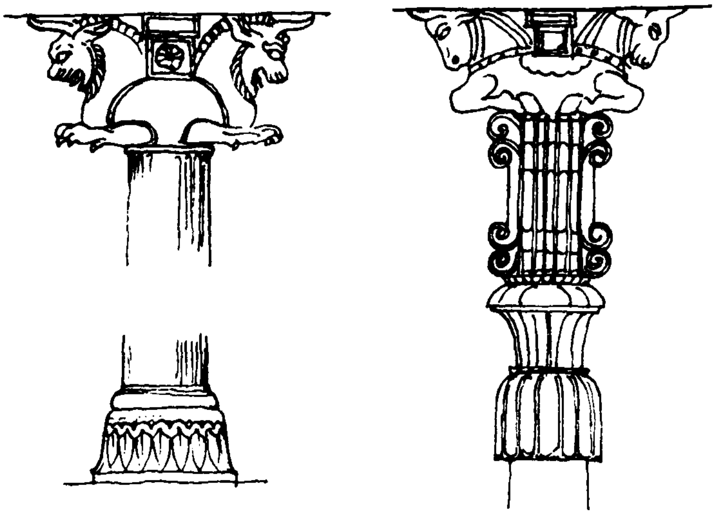


第二九八圖

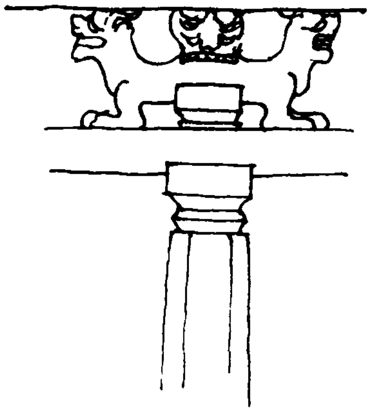


汉阙

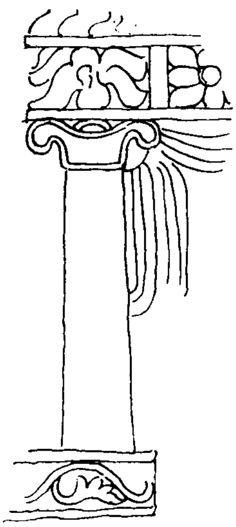
《云岗石窟中所表现的北魏建筑》插图



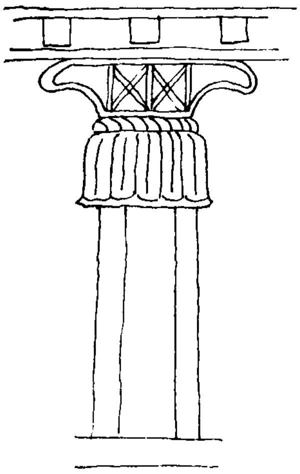
波斯 PERSEPOLIS 獸形柱頭二種



雲岡中部第八洞
獸形斗栱

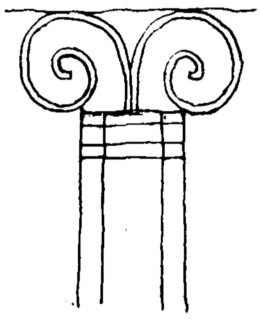


中部第二洞南壁

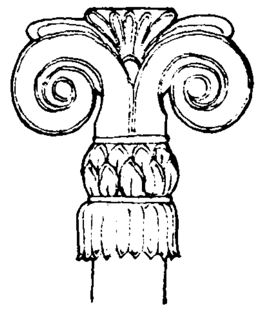


Bharhut Stupa 石刻

印度"元寶式"柱頭



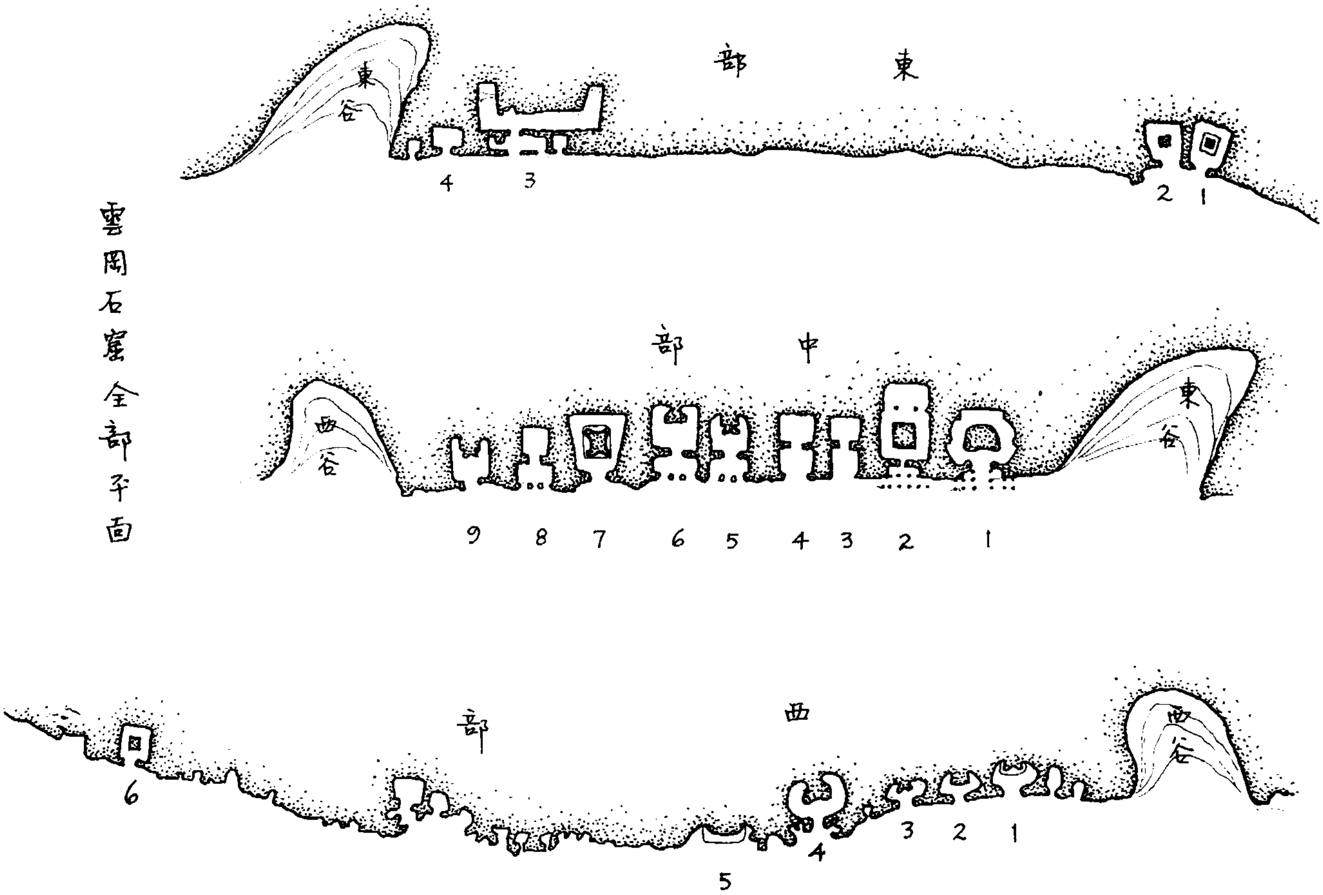
中部第八洞
Ionic 式柱

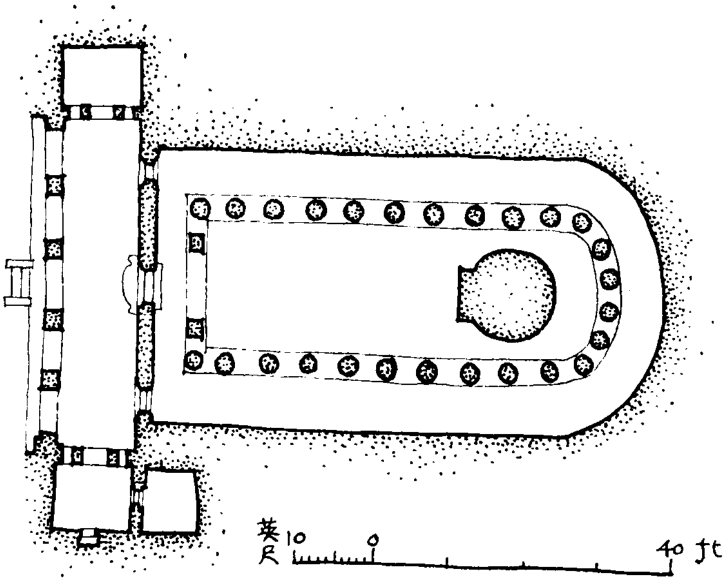


TEMPLE OF NEANDRIA
IONIC 式柱

希腊古 Ionic 式柱頭

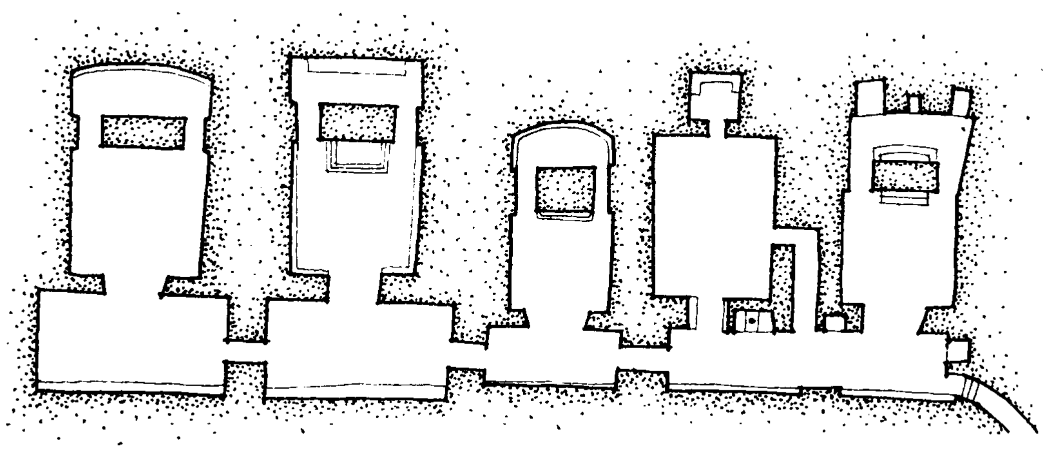
雲岡石窟全部平面





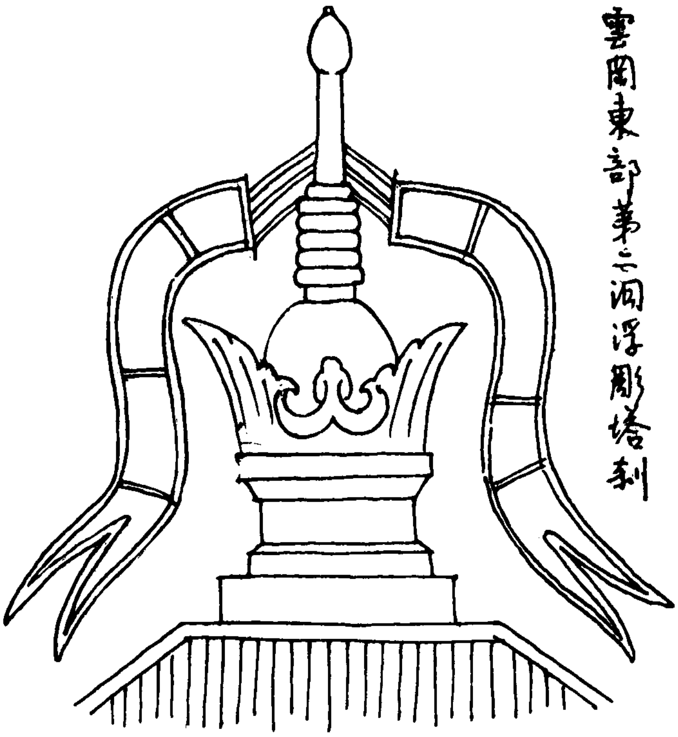
印度 Ajanta 第二十九支提窟平面

(Fergusson)

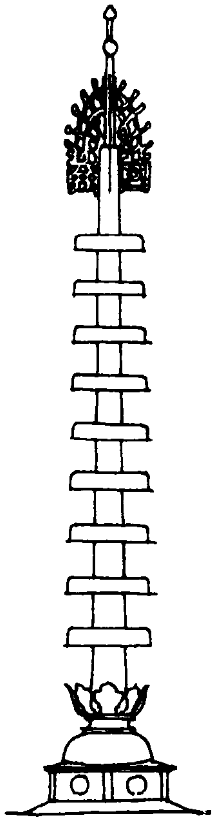


新疆 Kumtura 石窟平面

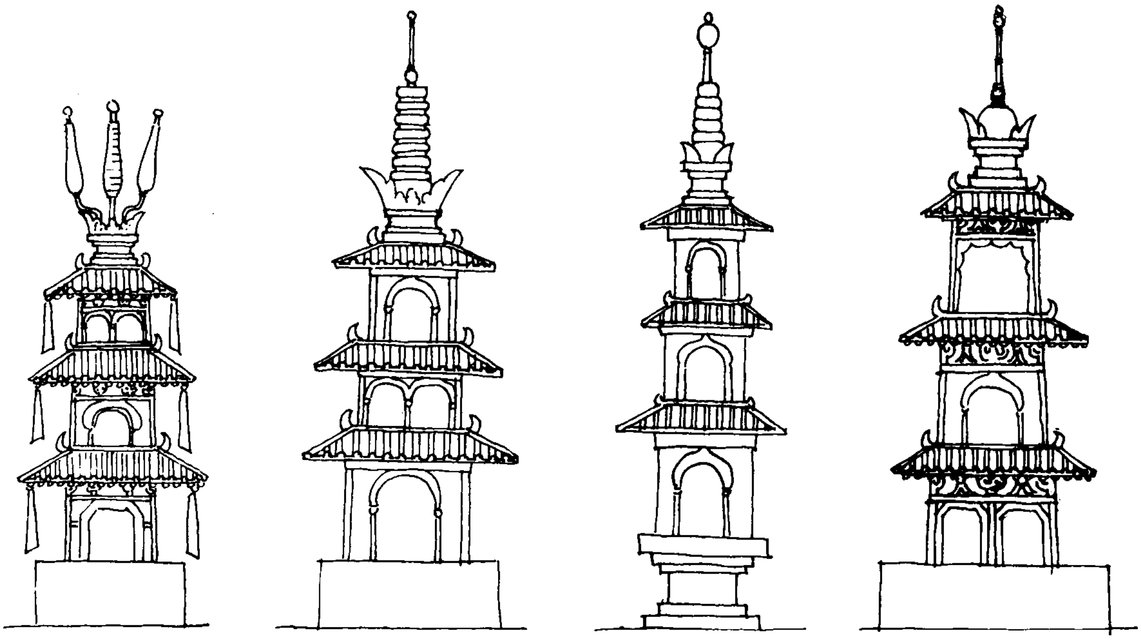
(Von Le coq)



雲岡東部第二洞浮影塔刹

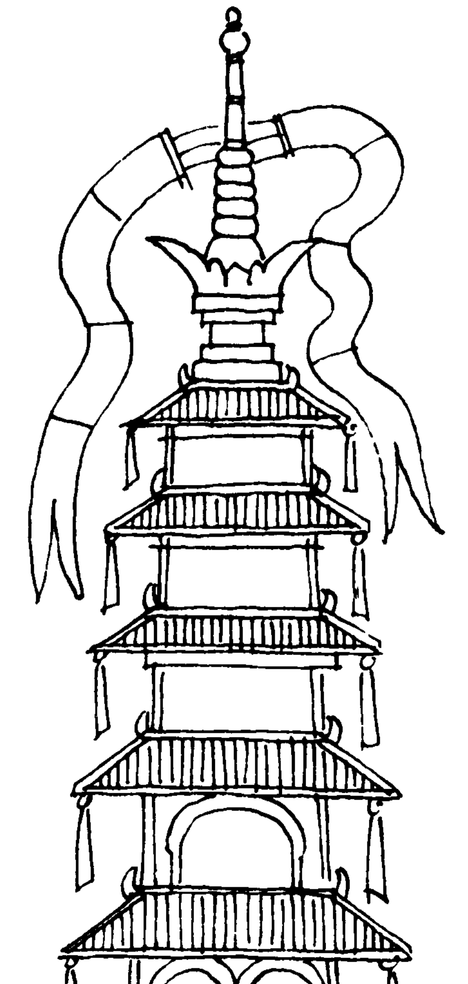


日本奈良法隆寺五重塔刹

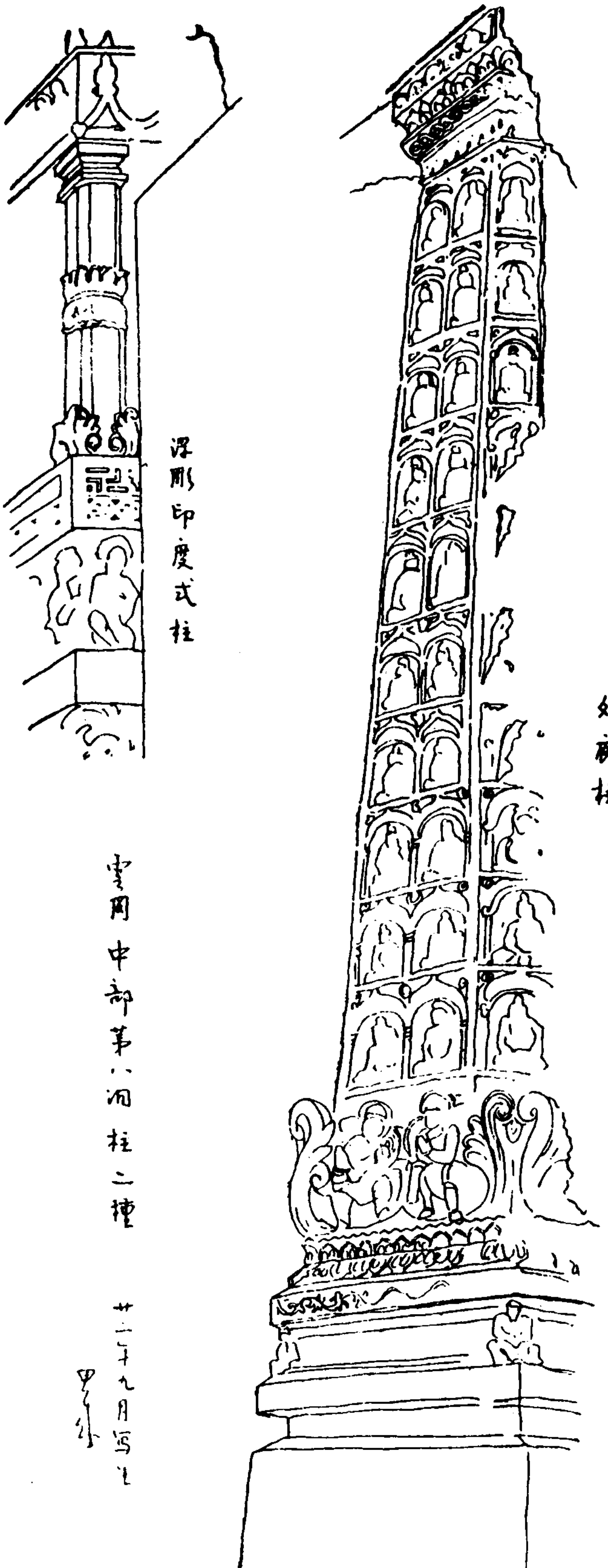


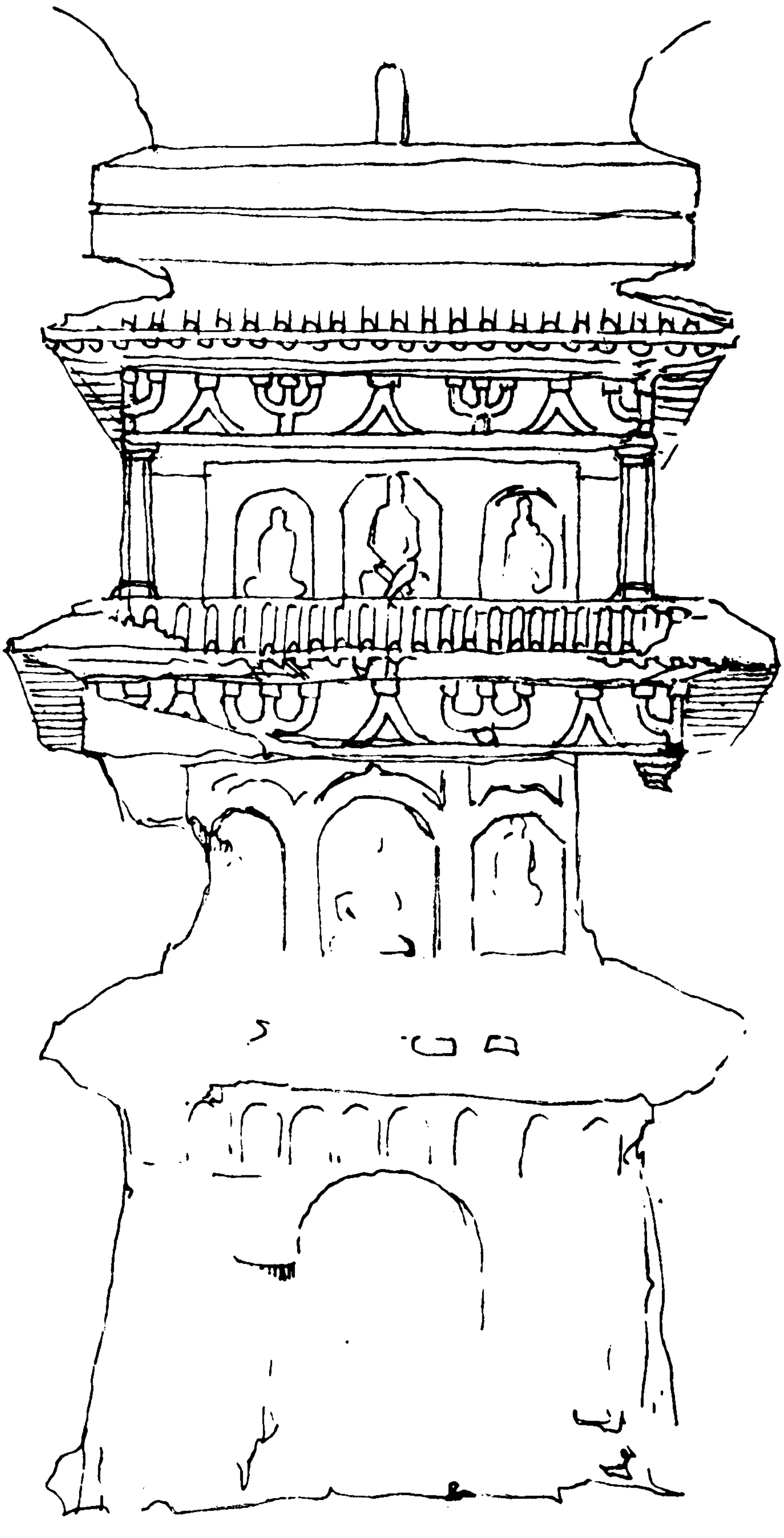
西二洞　　中七洞　　中九洞　　西九洞

雲岡石窟浮影三層塔四種



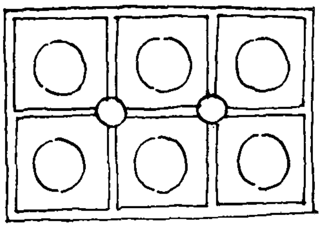
雲崗石窟中部第七洞 浮彫七層塔


浮彫印度式柱
外廊柱
雲岡中部第八洞柱二種
廿二年九月寫生
思成

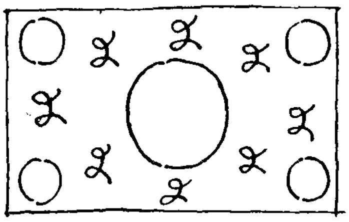


雲岡石窟藻井分劃法數種

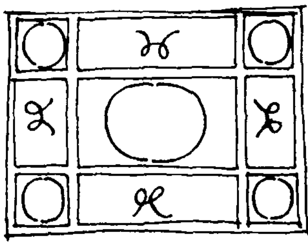
符號 蓮花 飛仙 龍



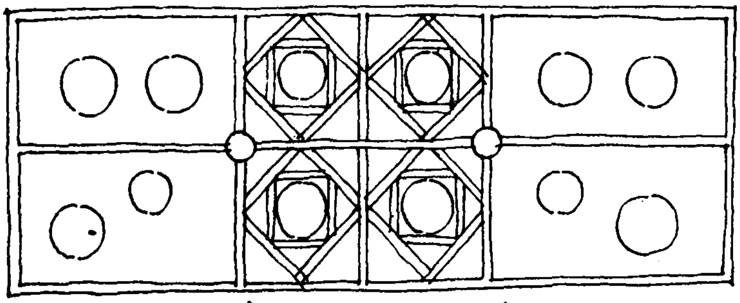
中部第三洞



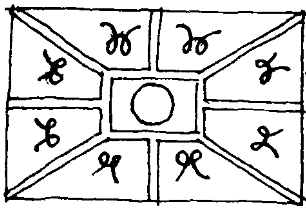
西部小洞



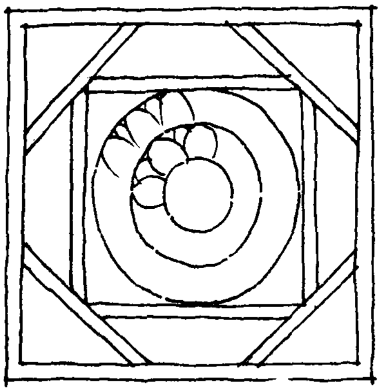
西部小洞



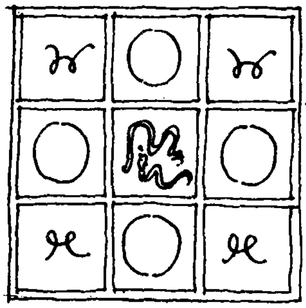
中部第五洞外室



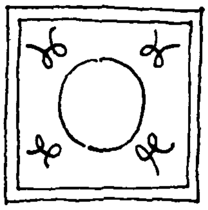
西部小洞



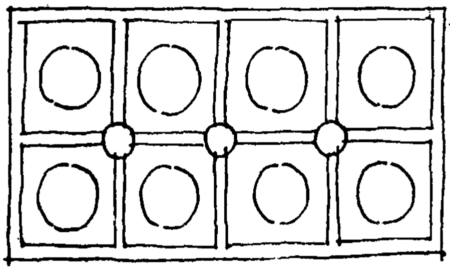
中部第五洞內室



西部小洞

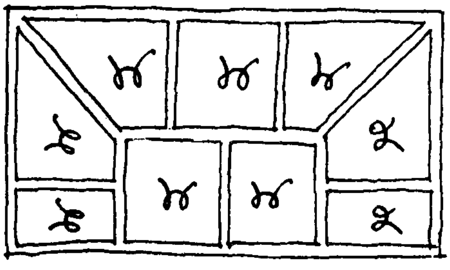


西部小洞

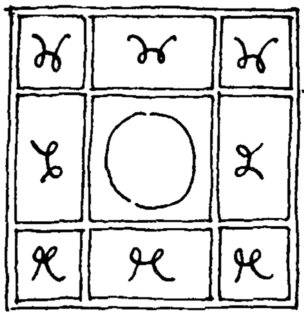


外室

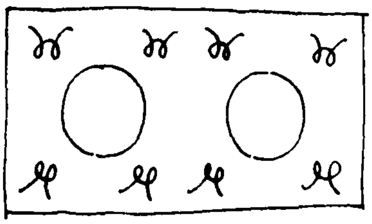
中部第九洞



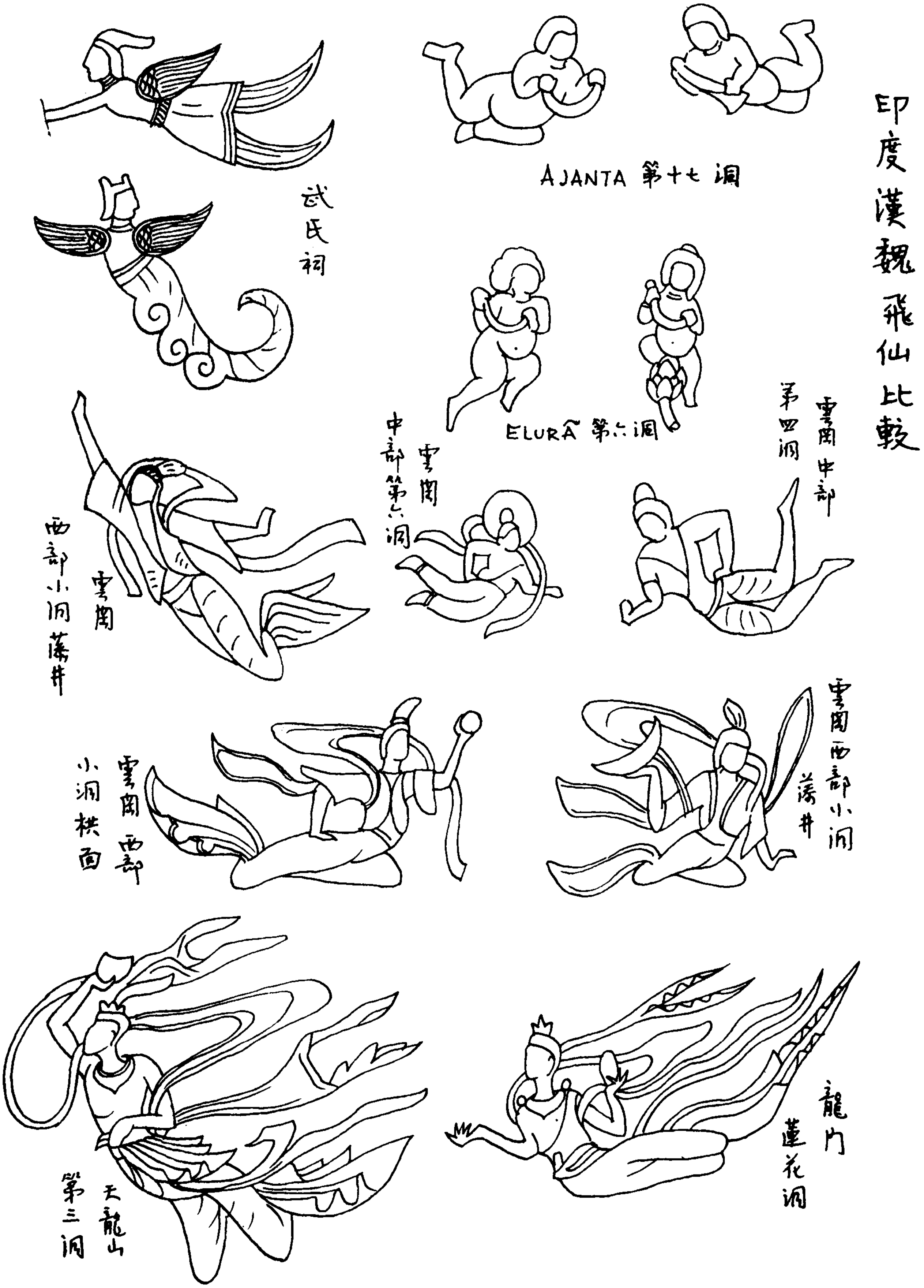
內室

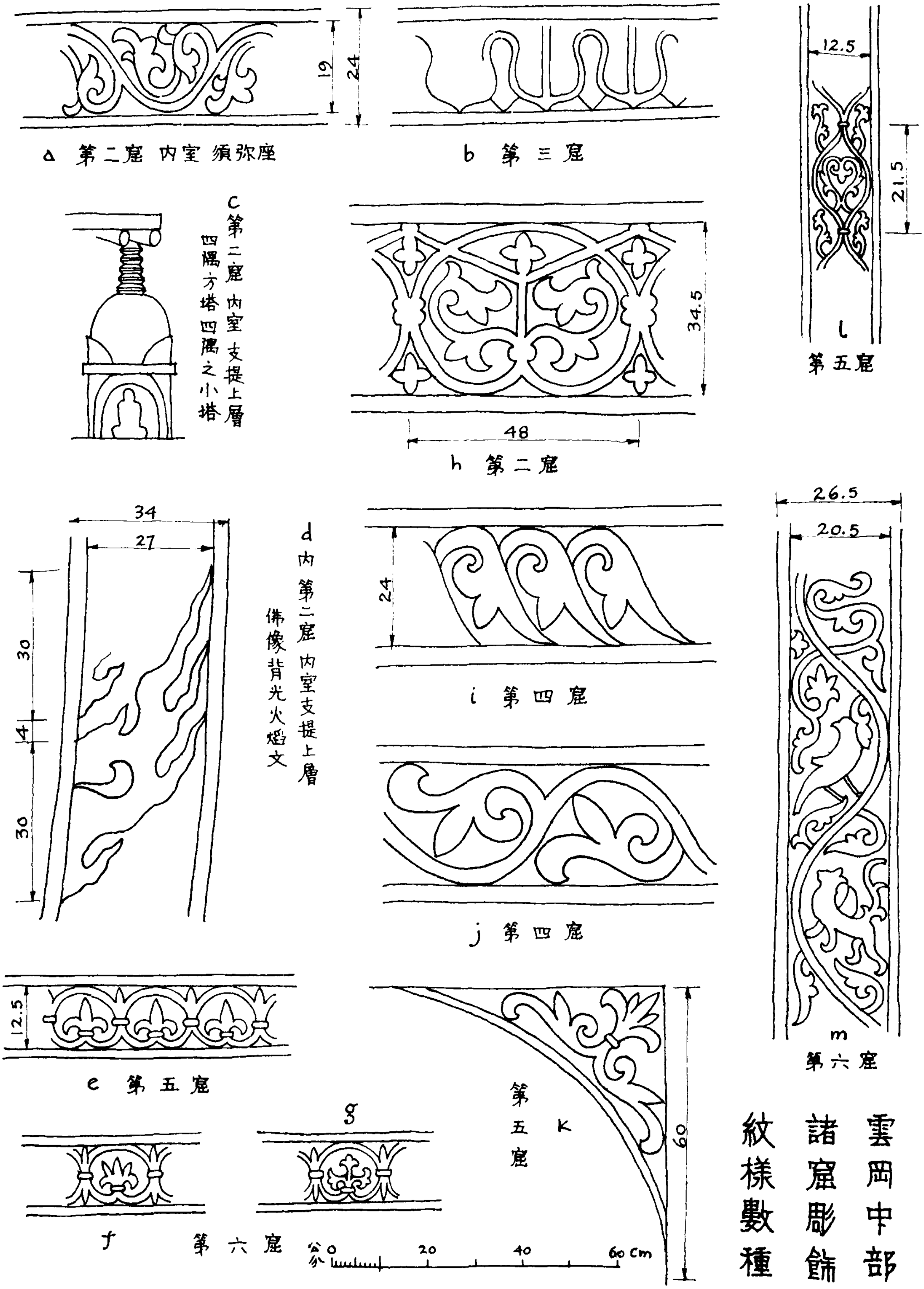


西部小洞



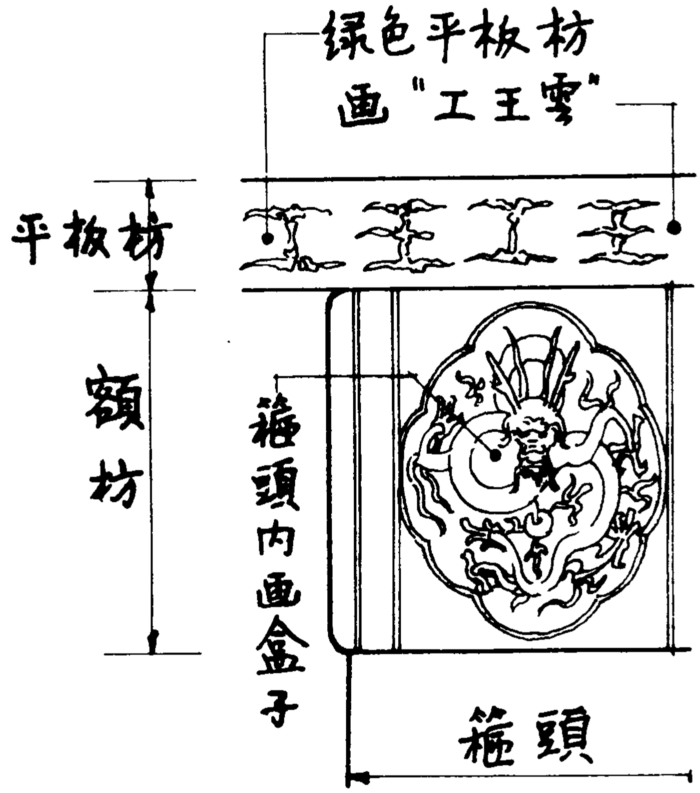
西部小洞

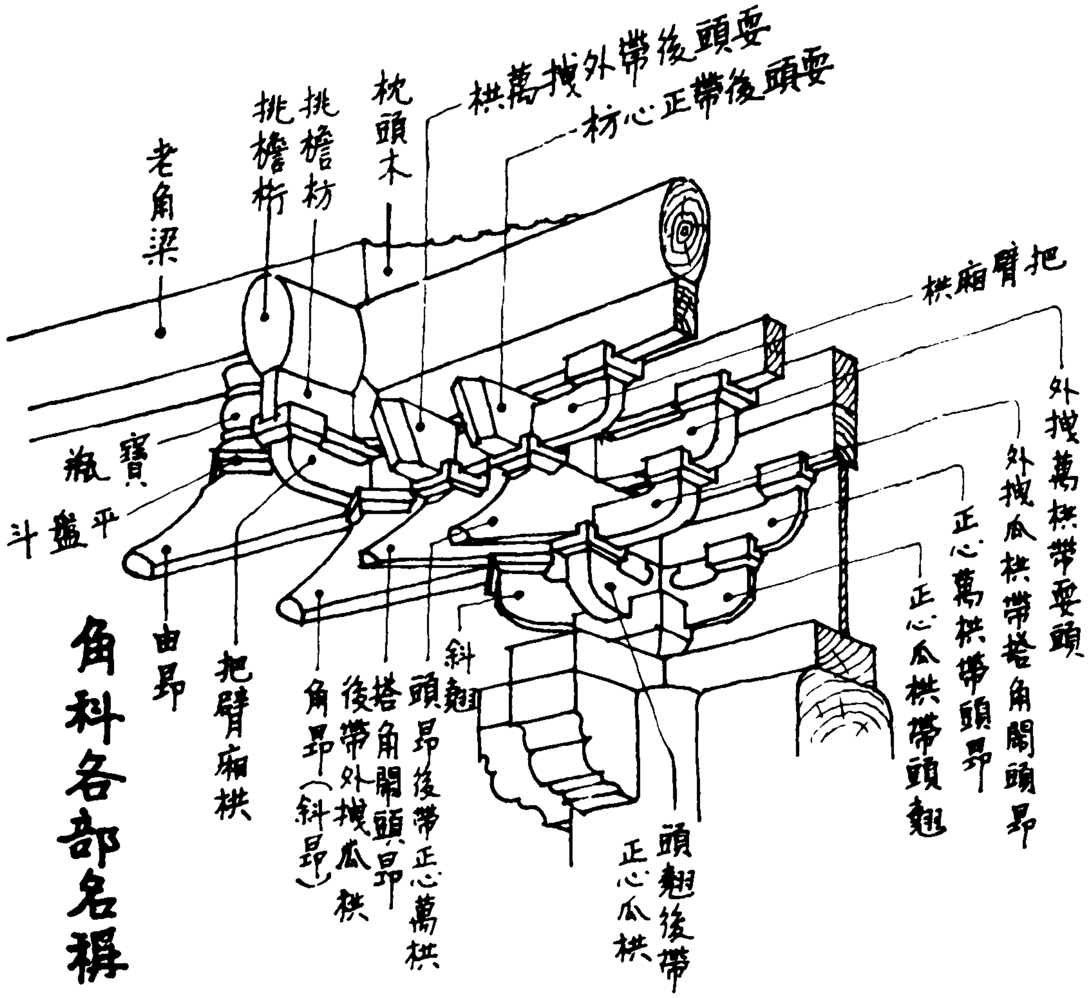

印度漢魏飛仙比較
武氏祠
AJANTA 第十七洞
ELURĀ 第六洞
雲岡中部第六洞
雲岡中部第四洞
雲岡西部小洞藻井
雲岡西部小洞拱面
雲岡西部小洞藻井
天龍山第三洞
龍門蓮花洞



雲岡中部諸窟彫飾紋樣數種

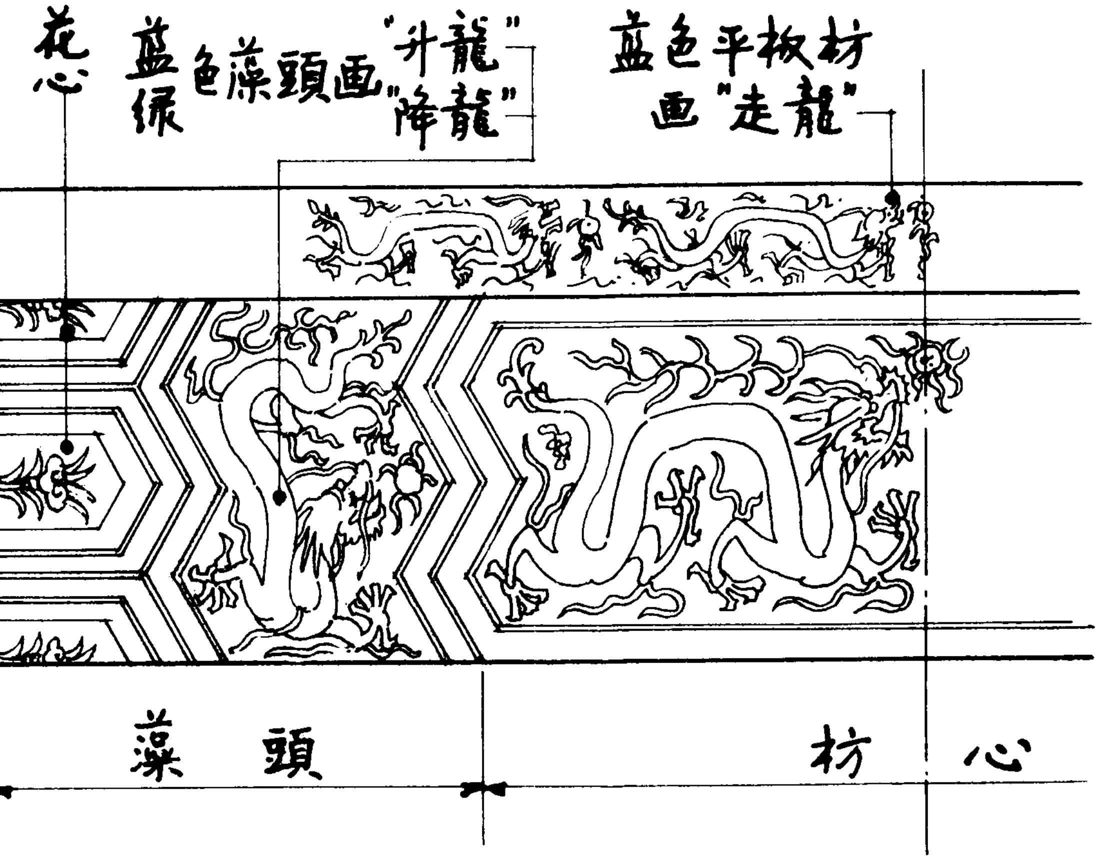

雲岡各洞彫飾數種
鋸齒
鋸齒
瓔珞
垂幛
花繩
交蟠龍
花繩
繩紋
鳳
金翅鳥
中部第五洞萬字欄干
普通希臘式卍字文不見於雲岡.
螭首
饕餮
火焰
鳳
與波斯柱頭恐不無關係
哥林特式柱頭?


绿色平板枋
画"工王云"
平板枋
额枋
箍頭内画盒子
箍頭

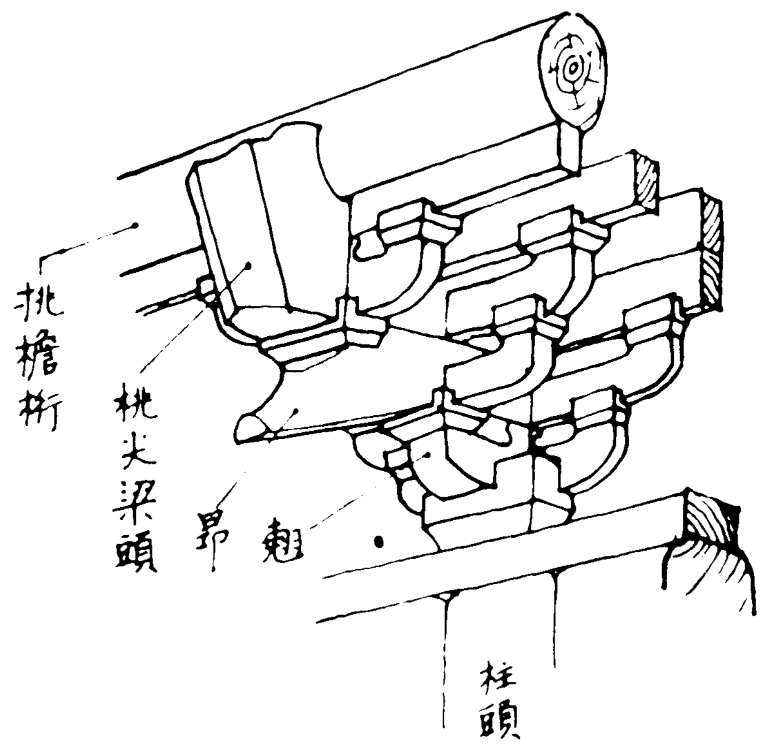

老角梁
挑檐桁
挑檐枋
枕頭木
耍頭後帶外拽萬栱
耍頭後帶正心枋
把臂廂栱
外拽萬栱帶耍頭
外拽瓜栱帶搭角鬧頭昂
正心萬栱帶頭昂
正心瓜栱帶頭翹
寶瓶
平盤斗
由昂
把臂廂栱
角昂(斜昂)
後帶外拽瓜栱
搭角鬧頭昂
頭昂後帶正心萬栱
斜翹
頭翹後帶正心瓜栱

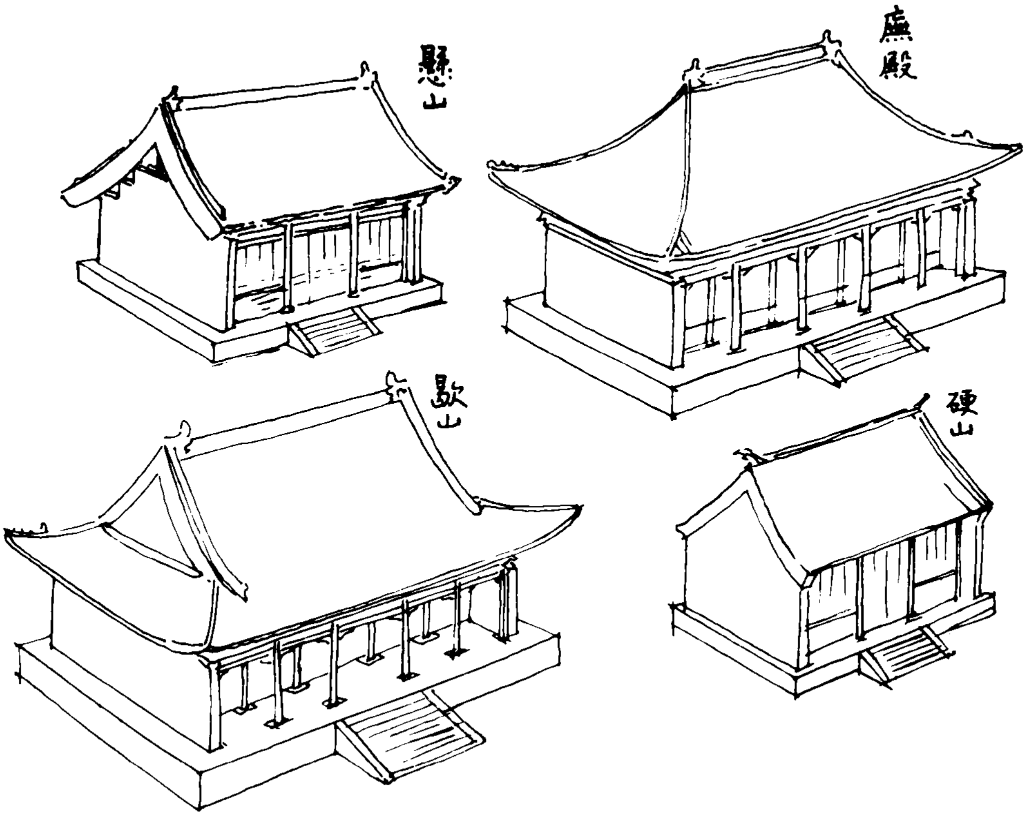
角科各部名稱

和璽彩画部分名稱



柱頭科各部名稱



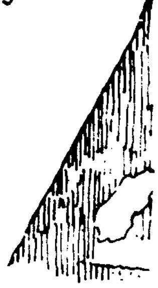


各種屋頂

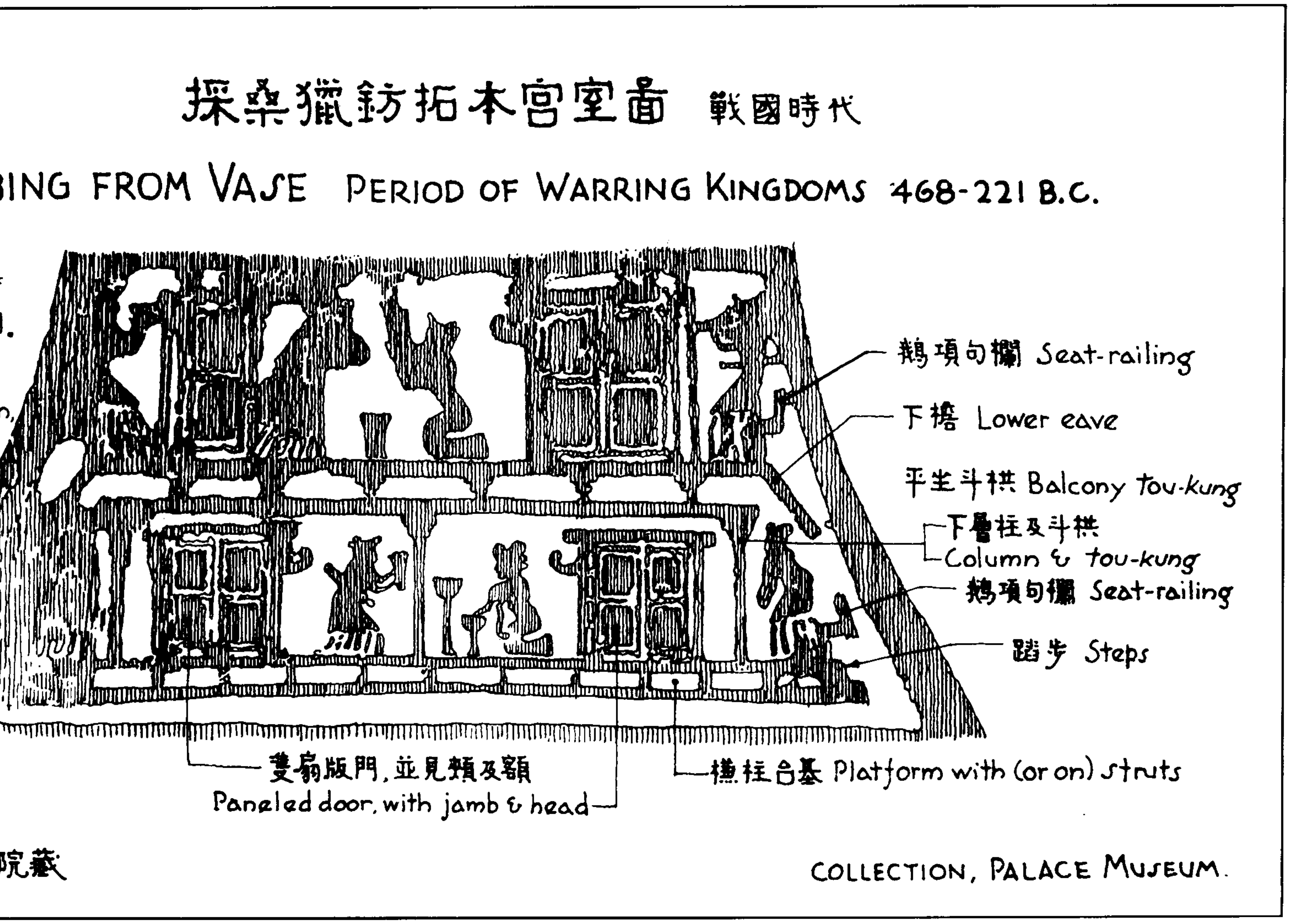
RUBI

門頰上鈎形物
攷或為掛簾之

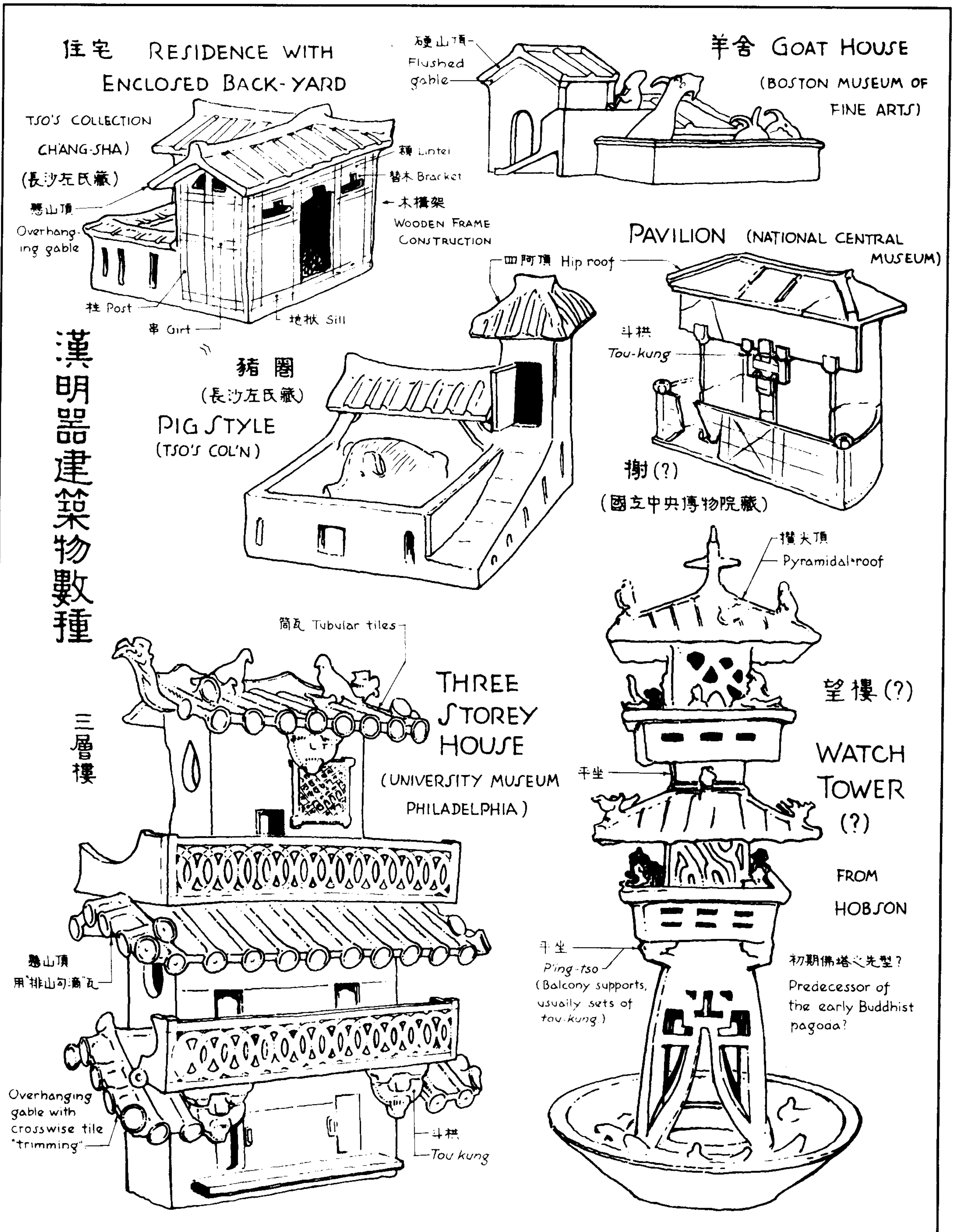
Hook on jamb.
function unknow
possibly for
lifting curtain.



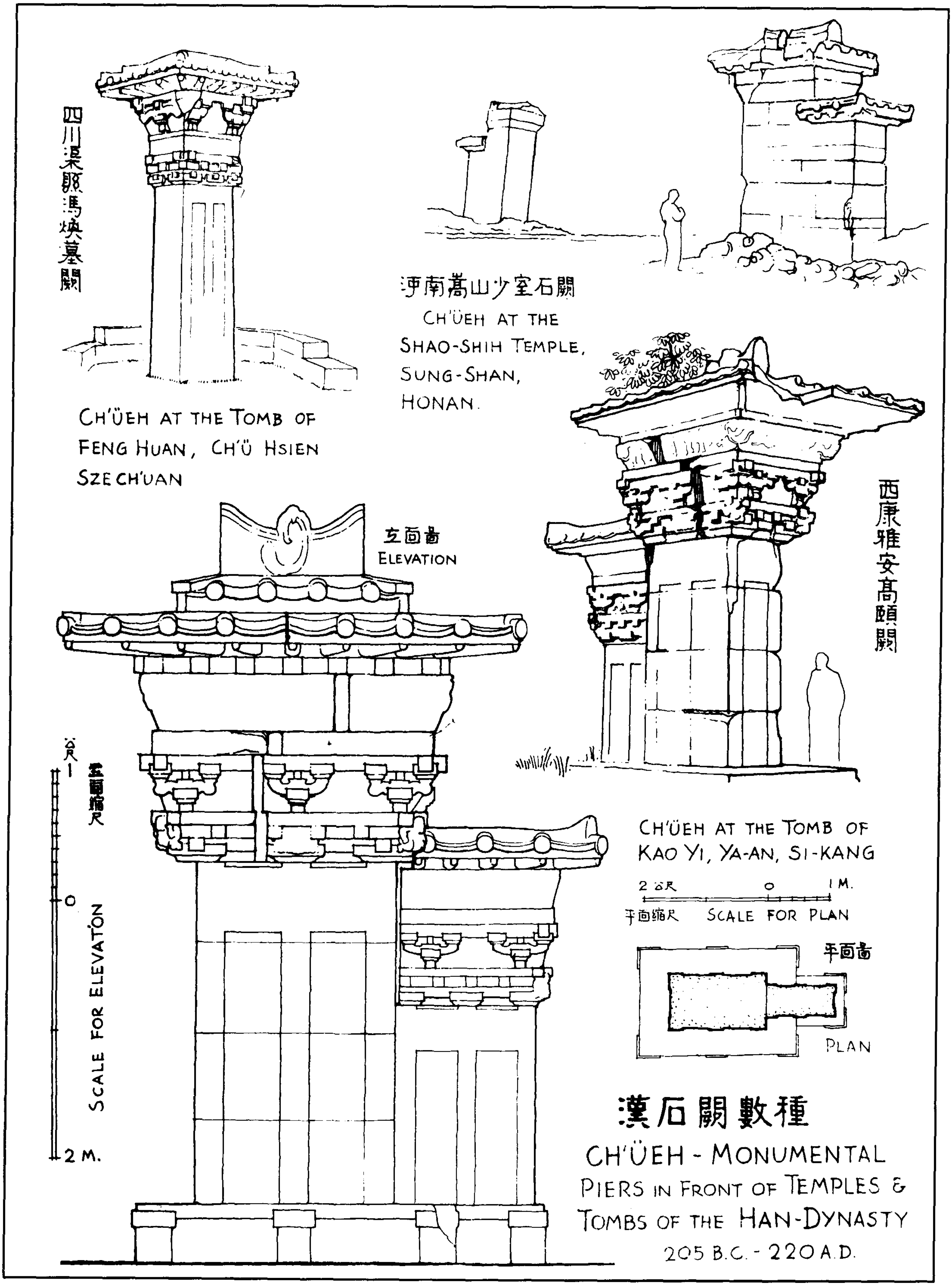
故宮博物



採桑獵鈁拓本宮室畫 戰國時代
BING FROM VASE PERIOD OF WARRING KINGDOMS 468-221 B.C.
鵝項句欄 Seat-railing
下檐 Lower eave
平坐斗栱 Balcony tou-kung
下層柱及斗栱
Column & tou-kung
鵝項句欄 Seat-railing
踏步 Steps
雙扇版門，並見頰及額
Paneled door, with jamb & head
櫨柱台基 Platform with (or on) struts
院藏
COLLECTION, PALACE MUSEUM.



CLAY FUNEREAL HOUSE MODELS, HAN DYNASTY



漢石闕數種

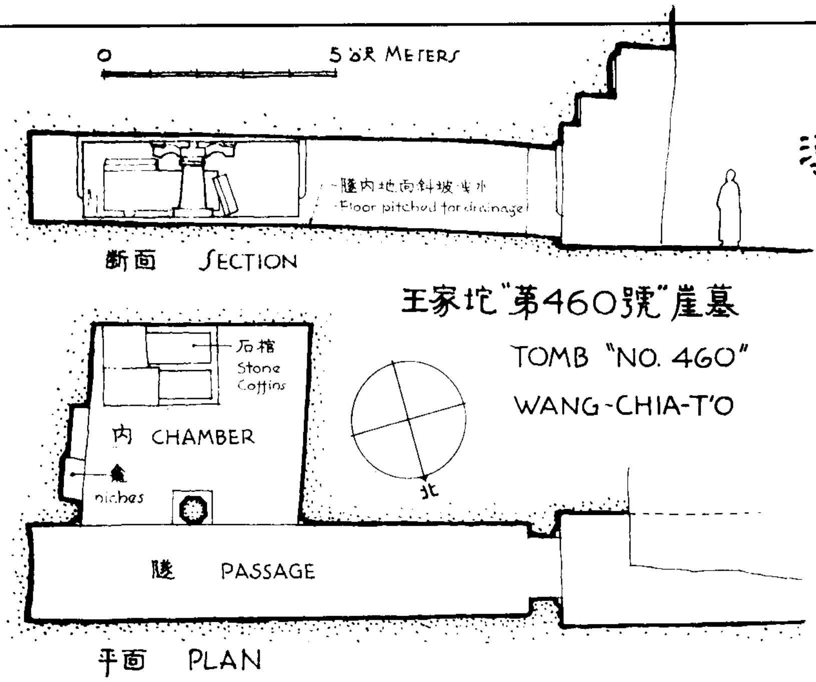
CH'ÜEH - MONUMENTAL PIERS IN FRONT OF TEMPLES & TOMBS OF THE HAN-DYNASTY 205 B.C. - 220 A.D.

四川彭山縣江口鎮附近
漢崖墓建築及彫飾

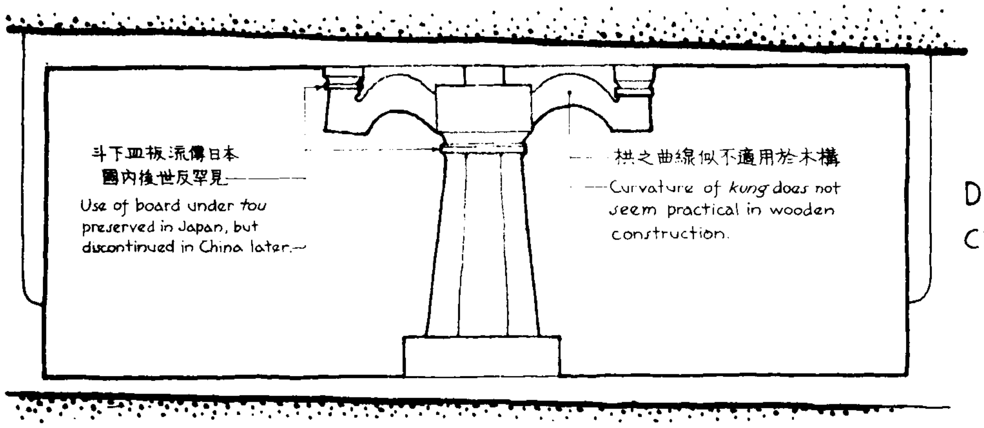
選自國立中央博物院
陳明達"彭山崖墓報告"
未刊稿

ROCK-CUT TOMBS
NEAR CHIANG-K'OU, P'ENG-SHAN HSIEN, SZE-CH'UAN.

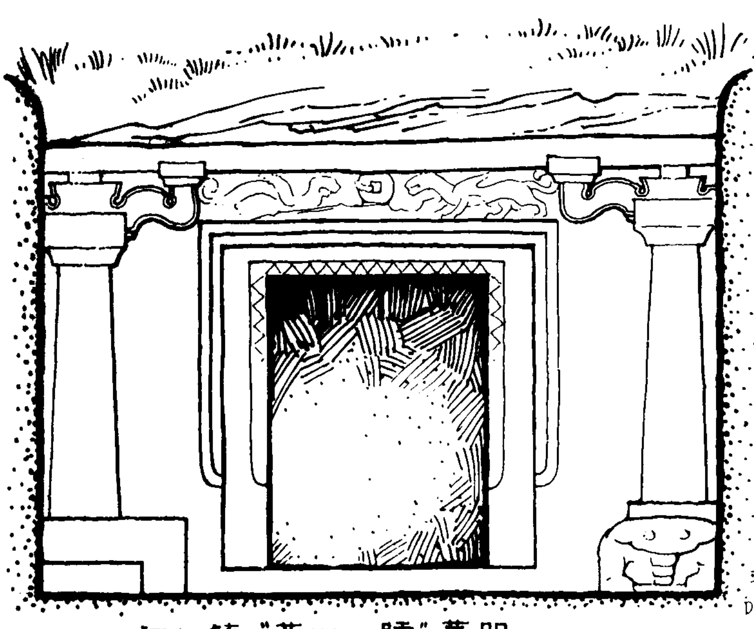
FROM CH'EN, M.-T. "REPORT ON THE ROCK-CUT TOMBS OF P'ENG-SHAN." NATIONAL CENTRAL MUSEUM (UNPUBLISHED)



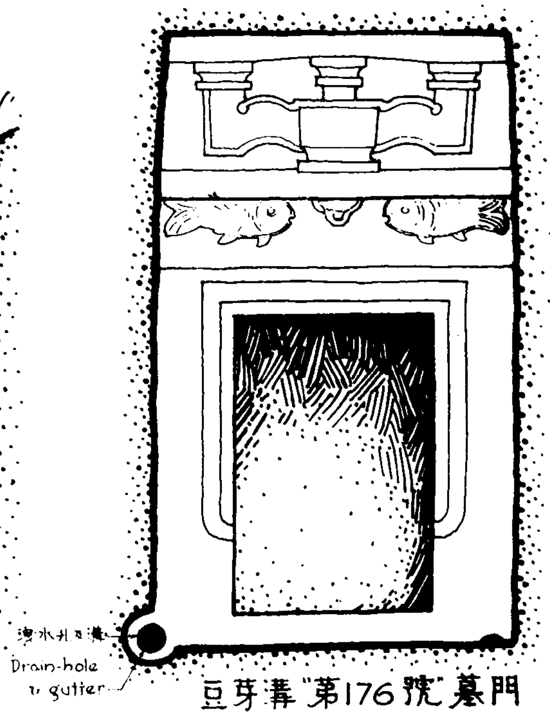
王家坨"第460號"崖墓
TOMB "NO. 460" WANG-CHIA-T'O



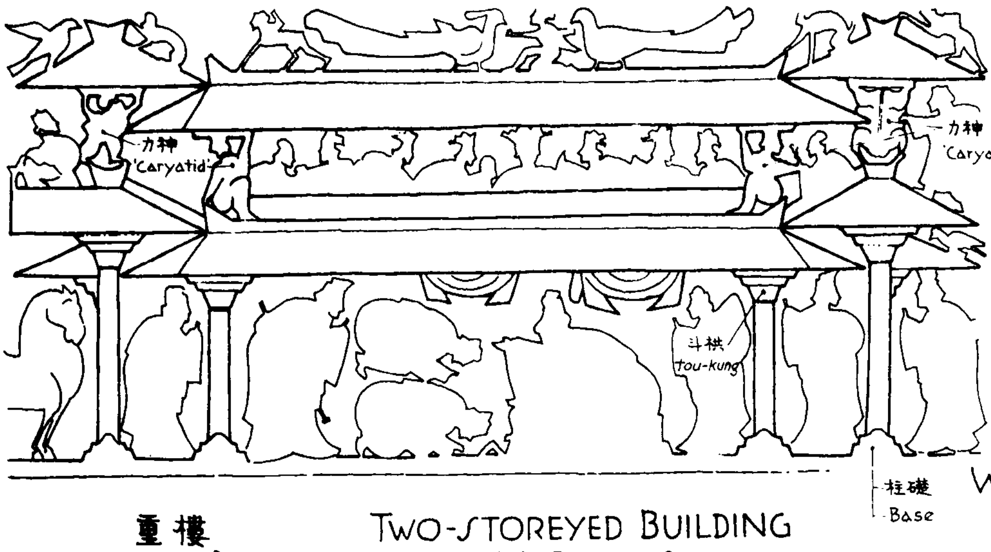
"第460號"
墓室及斗栱詳圖
DETAIL OF FUNERARY-CHAMBER & "ORDER" TOMB "Nº 460"



江口鎮"第355號"墓門
TOMB "Nº 355", CHIANG-K'OU, DETAIL OF ENTRANCE

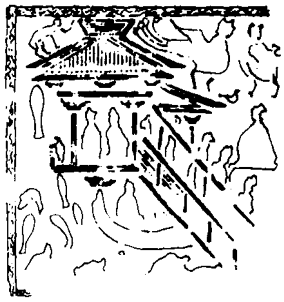


豆芽溝"第176號"墓門
ENTRANCE, TOMB "Nº 176, TOU-YA-KOU.



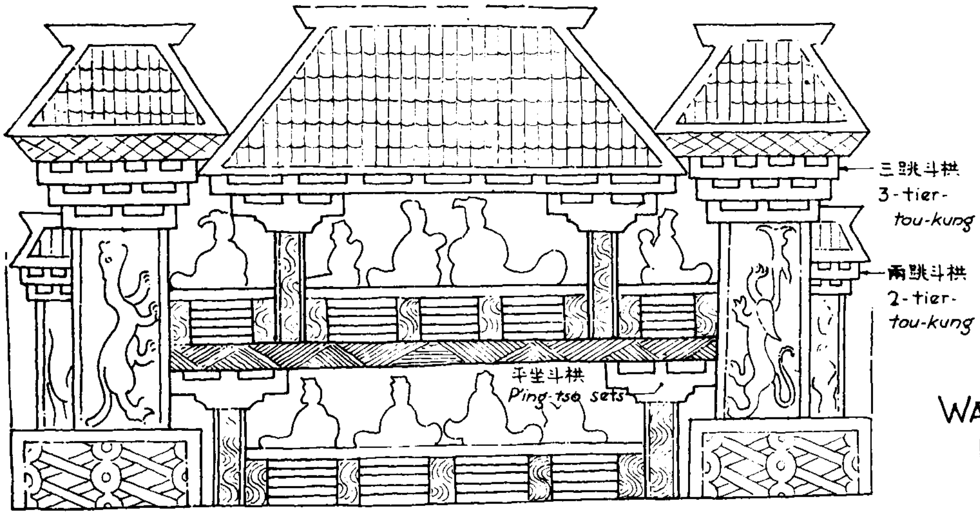
重樓
武氏祠画像石

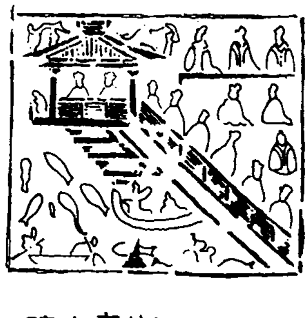
TWO-STOREYED BUILDING
FROM THE WU FAMILY SHRINES



臨水亭榭 (其一)
两城山画象石

WATER-FRONT PAVILION
FROM LIANG-CH'ENG SHAN



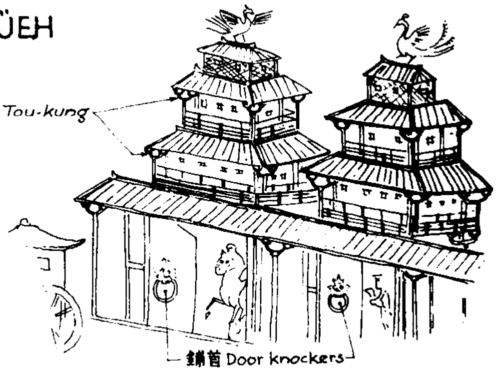


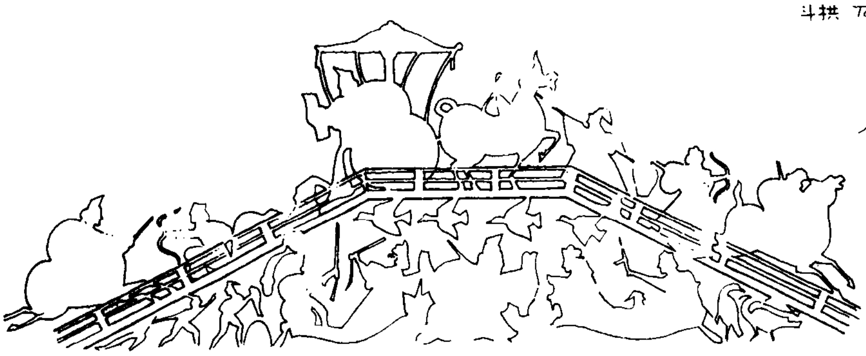
臨水亭榭 (其二)

WATER-FRONT PAVILION
FROM LIANG-CH'ENG SHAN

重樓並雙闕
紐約博物館藏石

TWO-STOREYED BUILDING WITH CH'ÜEH
(METROPOLITON MUSEUM, NEW YORK.)





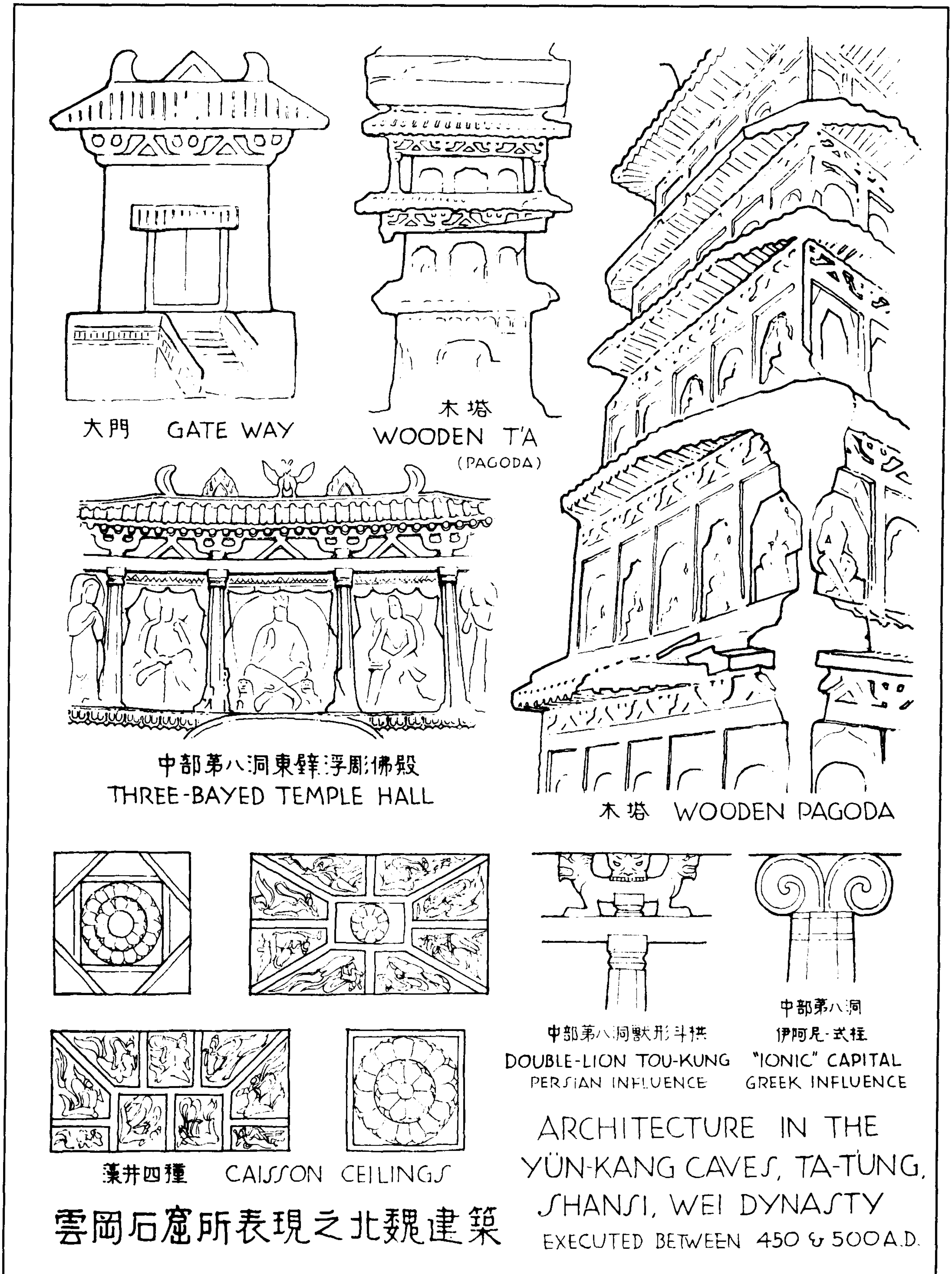
橋
武氏祠画象石

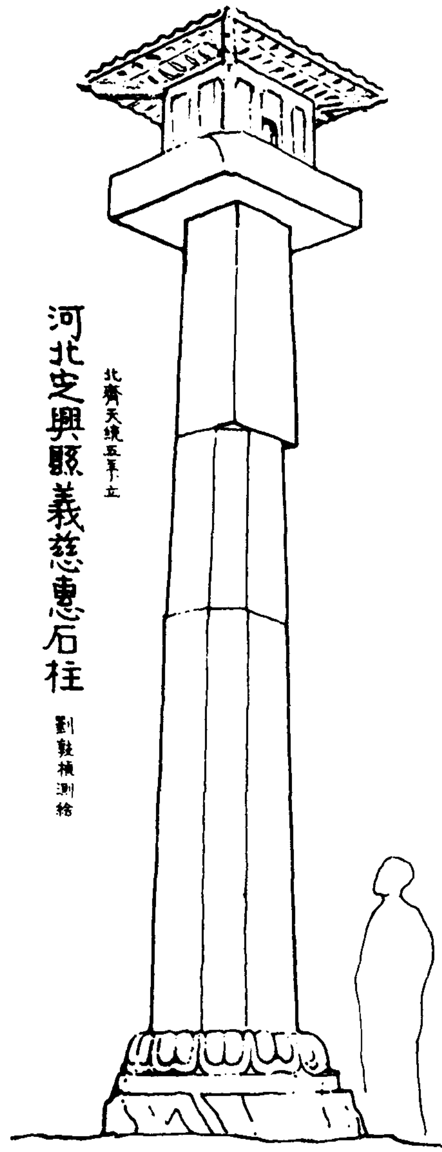
BRIDGE
FROM THE WU FAMILY SHRINES

城門 咸(函)谷關東門圖

CITY-GATE
EAST GATE OF HAN-KU KUAN
(BOSTON MUSEUM OF FINE ARTS)

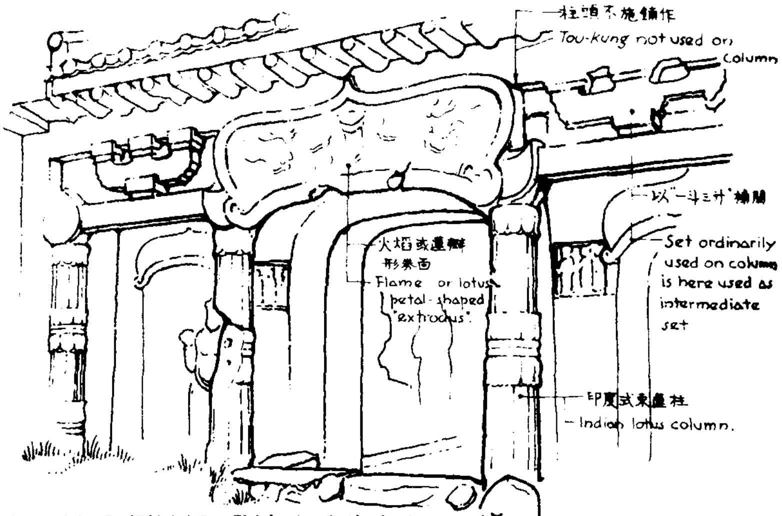
漢画象石中建築數種 ARCHITECTURE FOUND IN ENGRAVED STONES (OR RELIEFS) OF THE HAN DYNASTY 205 B.C.-220 A.D.


大門 GATE WAY
木塔
WOODEN T'A
(PAGODA)
中部第八洞東壁浮彫佛殿
THREE-BAYED TEMPLE HALL
木塔 WOODEN PAGODA
中部第八洞獸形斗栱
DOUBLE-LION TOU-KUNG
PERSIAN INFLUENCE
中部第八洞
伊阿尼式柱
"IONIC" CAPITAL
GREEK INFLUENCE
藻井四種 CAISSON CEILINGS
雲岡石窟所表現之北魏建築
ARCHITECTURE IN THE
YÜN-KANG CAVES, TA-T'UNG,
SHANSI, WEI DYNASTY
EXECUTED BETWEEN 450 & 500 A.D.



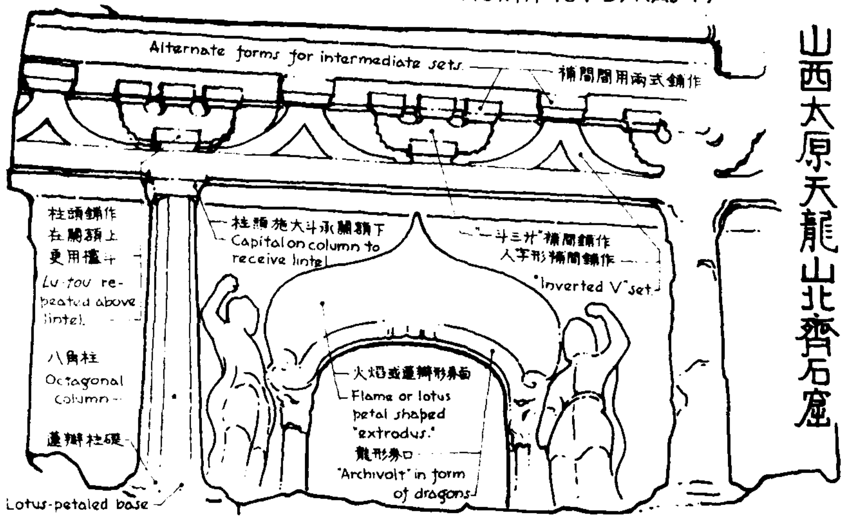
YI-TZ'Ü-HUI COLUMN, TING-HSING, HOPEI. NORTH TS'I DYNASTY, 569 A.D.

MEASURED BY LIU, T.T.



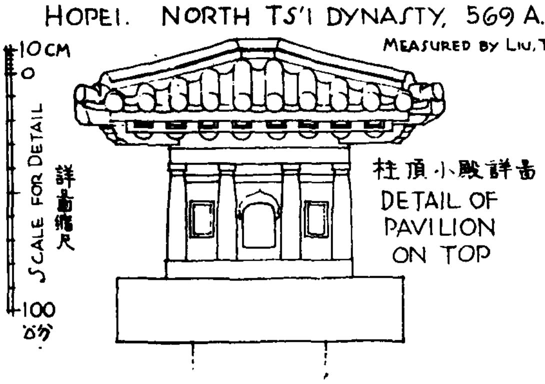
NAN-HSIANG-T'ANG SHAN CAVES, TZ'Ü HSIEN, HOPEI

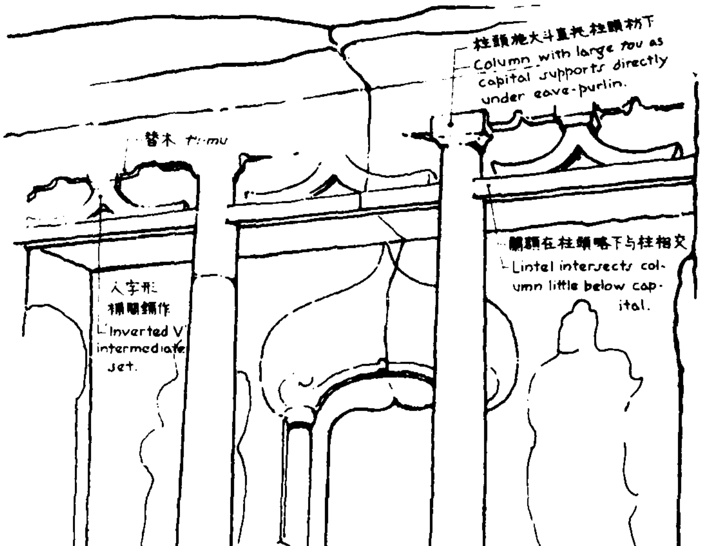
NORTH TS'I DYNASTY



T'IEN-LUNG SHAN CAVES, T'AI-YUAN, SHANSI

NORTH TS'I DYNASTY, 550-577 A.D.

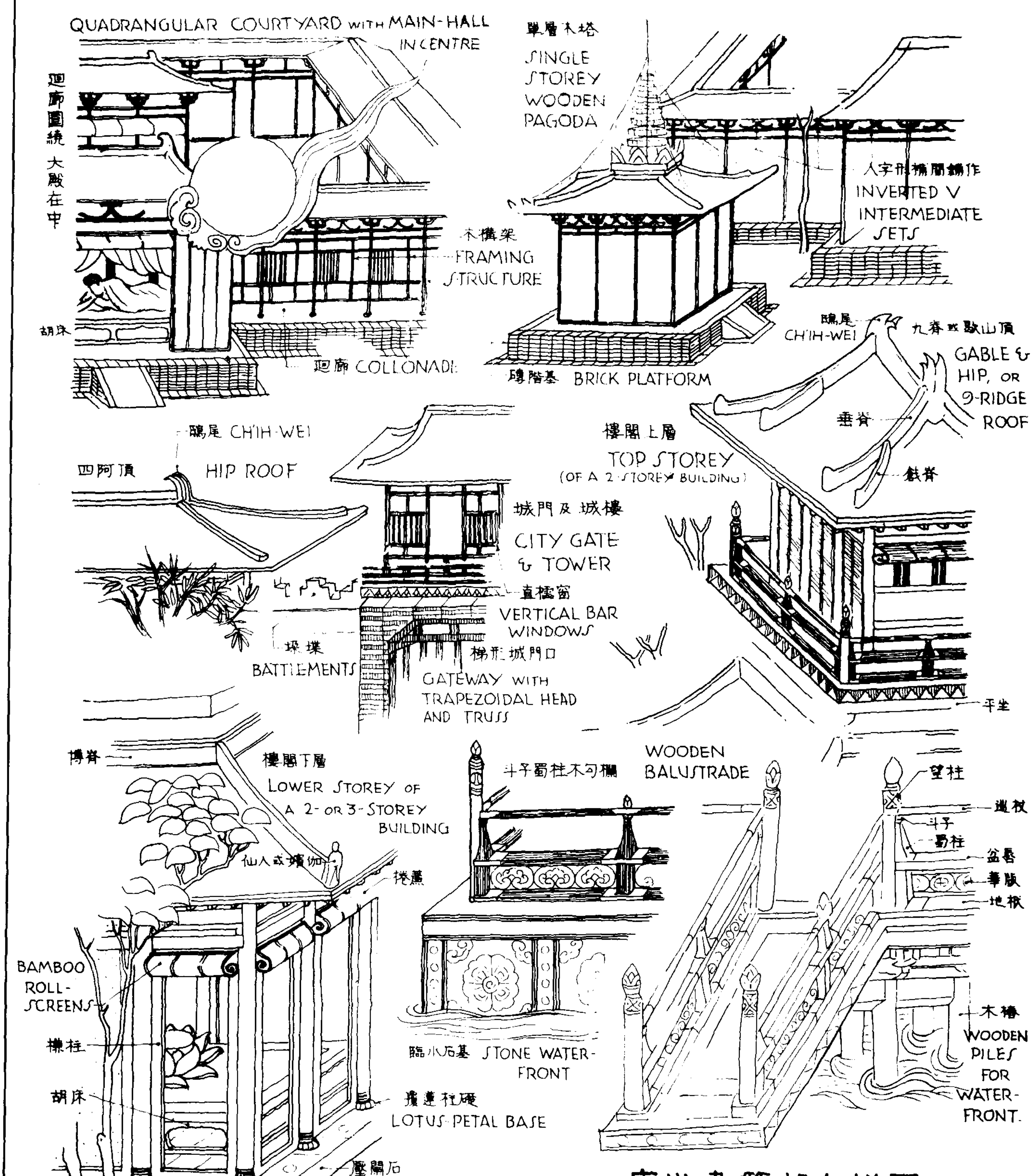




T'IEN-LUNG SHAN CAVES, SUI DYNASTY 584 A.D.

齊隋建築遺例

SOME ARCHITECTURAL SPECIMENS OF THE NORTH TS'I & SUI DYNASTIES.



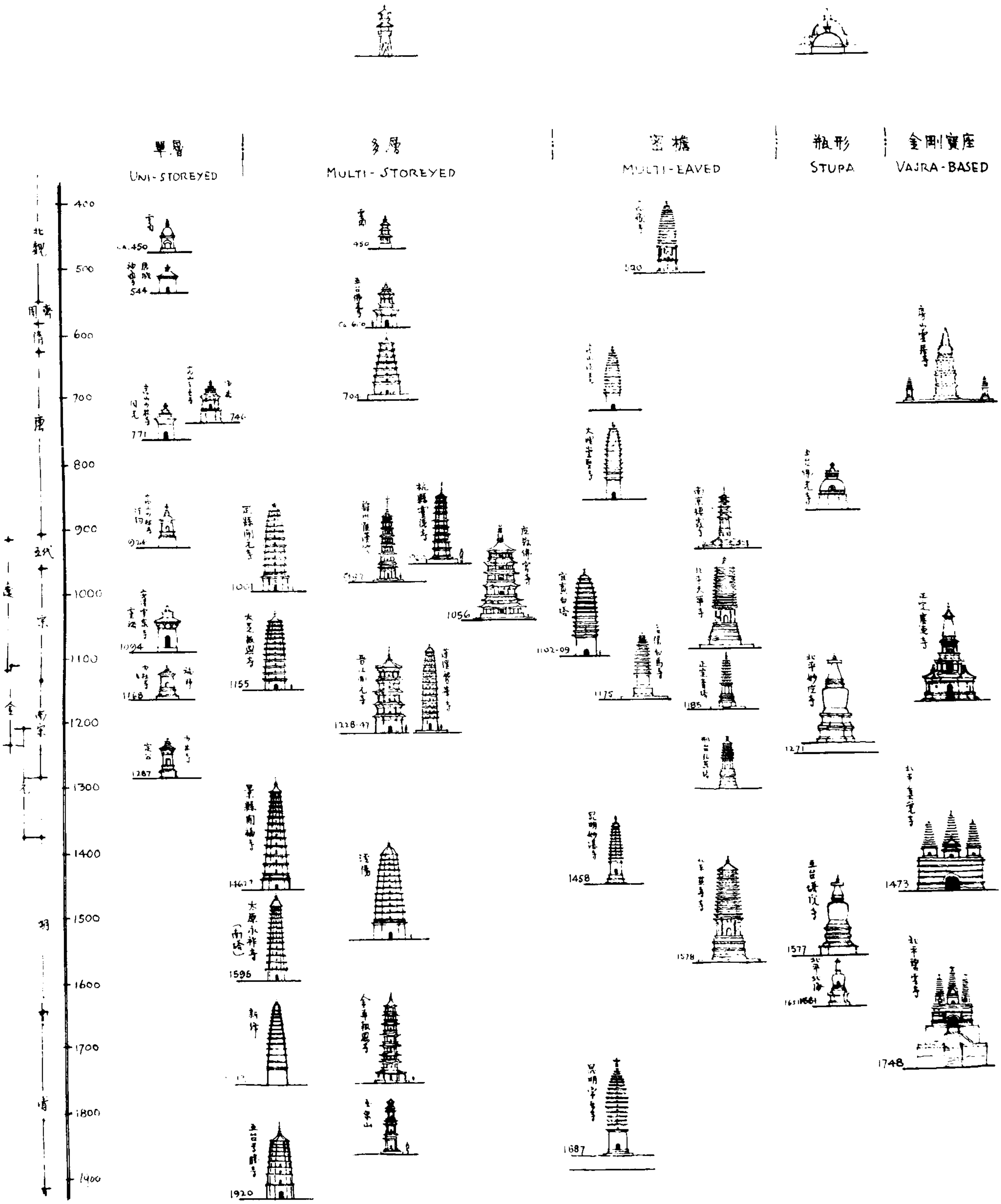
敦煌石室画卷中唐代建築部分詳圖

SOME ARCHITECTURAL DETAILS OF THE T'ANG DYNASTY

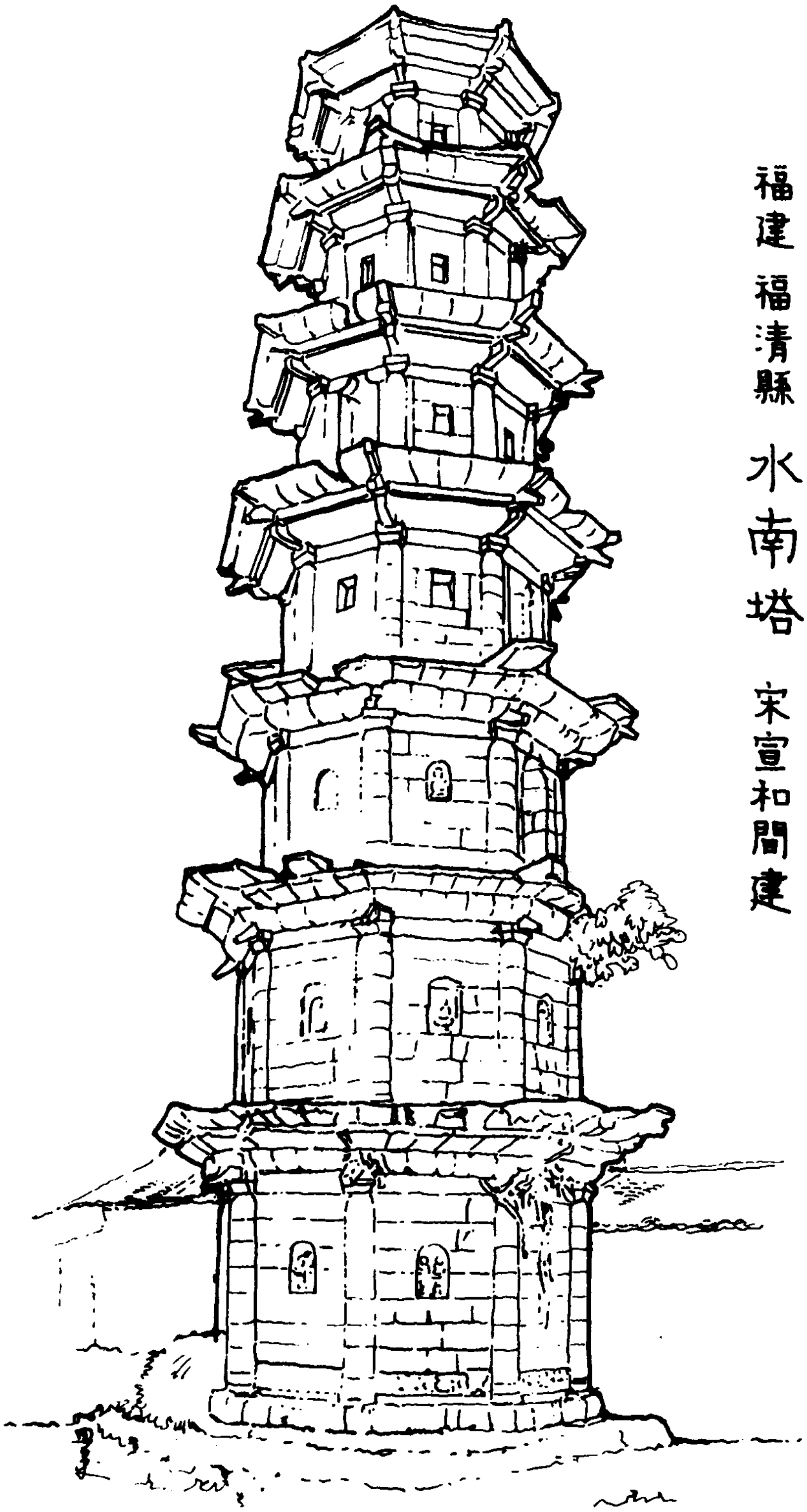
AS DEPICTED IN THE PAINTED SCROLLS FROM TUN-HUANG

REDRAWN FROM STEIN: THOUSAND BUDDHAS


河南鄭縣
開元寺塔
宋初建
K'AI-YUAN SSU PAGODA
CHENG HSIEN · HONAN
EARLY SUNG DYNASTY
TENTH CENTURY
0 5m.



單層
UNI-STOREYED
多層
MULTI-STOREYED
密檐
MULTI-EAVED
瓶形
STUPA
金剛寶座
VAJRA-BASED
400
500
600
700
800
900
1000
1100
1200
1300
1400
1500
1600
1700
1800



福建福清縣 水南塔 宋宣和間建

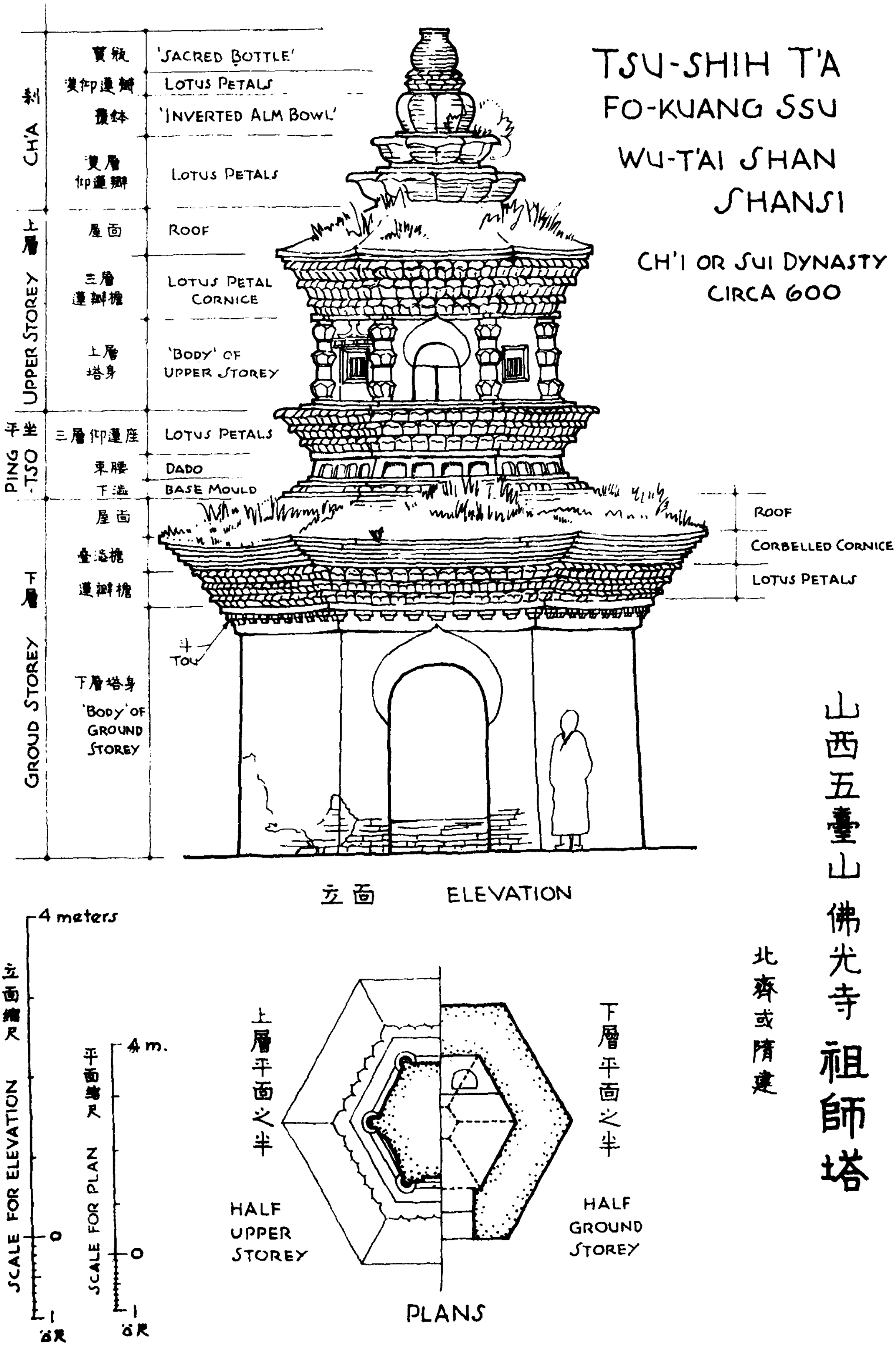
自艾克攝影摹畫

SHUI-NAN T'A

FU-CH'ING · FUCHIEN ·

SUNG DYNASTY · 1118-25

DRAWN FROM PHOTO BY G. ECKE



TSU-SHIH T'A
FO-KUANG SSU
WU-T'AI SHAN
SHANSI
CH'I OR SUI DYNASTY
CIRCA 600
山西五臺山佛光寺祖師塔
北齊或隋建
剎
CH'A
寶瓶
'SACRED BOTTLE'
複仰蓮瓣
LOTUS PETALS
覆鉢
'INVERTED ALM BOWL'
複層仰蓮瓣
LOTUS PETALS
上層
UPPER STOREY
屋面
ROOF
三層蓮瓣檐
LOTUS PETAL CORNICE
上層塔身
'BODY' OF UPPER STOREY
平坐
PING-TSO
三層仰蓮座
LOTUS PETALS
束腰
DADO
下澁
BASE MOULD
下層
GROUD STOREY
屋面
ROOF
疊澁檐
CORBELLED CORNICE
蓮瓣檐
LOTUS PETALS
斗
TOU
下層塔身
'BODY' OF GROUND STOREY
立面
ELEVATION
4 meters
立面縮尺
SCALE FOR ELEVATION
4 m.
平面縮尺
SCALE FOR PLAN
上層平面之半
HALF UPPER STOREY
下層平面之半
HALF GROUND STOREY
PLANS



山东长清灵岩寺慧崇塔



50 年代赴苏访问时作的速写



50 年代赴苏访问时作的速写

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